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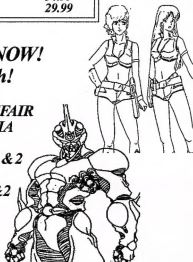
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CONTENTS

EDITORIAL

We are a magazine DAMMIT, by Claude J. Pelletier... 4
Fan Art 5

VOICE OF THE FREEDOM FIGHTER 6

FLOWER OF LIFE 7

Anime Gossips (9),
by Michael Birchfield 8

ARTICLES

AnimEigo Spotlight 9
Interview with Robert Woodhead 10
AnimEigo Products List 12
Godzilla vs. King Ghidra, by Phil Lipari 18
Anime in France, by Phillippe Lhoste 22



ANIME STORIES

Maison Ikkoku, by Susan Houston 24

REVIEWS

Video Fest AnimEigo, by Martin Ouellette 26
Anime File / Zeiram, by Claude J. Pelletier 29



NEWS

Events 30
Flash News 31
Anime 32
Manga 33
Anime in the USA 34



WE ARE A MAGAZINE DAMMIT!



EDITORIAL

I have noticed a couple of times that some people were still referring to PROTOCOLCULTURE ADDICTS as a fanzine. We were a fanzine in our early days. We were the Official Robotech Fanzine. After that we became a fan-oriented magazine — something between a fan newsletter and a professional magazine. Yet, we considered PROTOCOLCULTURE ADDICTS a magazine the day we began to work full-time on it: when we moved to our new (and present) offices, and when we definitively gave it a professional look. I have always thought that one could not pretend to professionalism if he/she was working part-time on a project. If you are making a living from an activity, you are a professional in that field. It is my deep belief and that is why it has always bothered me to see people doing a so-called professional magazine in their leisure time and calling us a fanzine when we are putting

everything we got (time & money) in it. I know that that fact takes a long time to be accepted by the fandom, so I'll repeat it again, hoping that the message will be now understood: **WE ARE A MAGAZINE DAMMIT!**

We are doing PA not because we are (were) fans, but because we are publishers. PROFESSIONAL publishers. We have been in this business for over five years and it is for us more than publishing anime magazines: we are also publishing books and gaming material. Don't worry, though, even if we don't want to be viewed as fans anymore, we are still capable of understanding fans' concerns. Yours. After all, through your expectations, you are shaping this magazine as much as we are.

Having noticed that PA and MECHA PRESS had often been omitted in lists of anime publications, we asked on InterNet (thanks to Marc-Alexandre Vezina) why our magazines were less considered than others. We were given a great variety of possible causes: 1) people are unaware of our products; 2) irregular schedule of publication; 3) products are difficult to find; 4) articles lack depth and are often translation from Japanese magazines; 5) our products lack a little something that make other magazines more professional; 6) we are far from where the action is (most of the anime fandom is located in California); 7) our name is still too much associated with ROBOTECH.

The lack of regularity and availability seems to be the main problem, and the latter is more or less caused by the first. The solution is easy: we will be back on schedule very soon and we are already distributed by all MAJOR comic (12) and gaming (21) distributors. That is theoretically more than any other anime magazine, but most retailers don't order PA for fear it will not sell or order just enough for their reserves list and PA doesn't make it to the shelves. We are planning an advertising campaign, but we will also need the help of the fans: talk about us to your retailer, tell your friends, and if you hear someone complain he/she can't find us tell them they can subscribe.

Concerning the quality of the magazine, I think we have proved enough that we are (and always will) constantly improving it. We will soon introduce a better layout with more pictures, add more pages, and a thicker cover. We are planning for better printing quality and for some color inside. The choice of white offset paper is one of taste: glossy paper generally looks cheaper and is more difficult to recycle.

Some of our articles have been adapted translation from Japanese magazines, but I cannot understand how this can be annoying, unless one could read directly the Japanese articles — what most of the fans cannot do. Most of our features written

by our staff or provided by contributors are made of information compiled from various sources: magazines, books, and scripts. As for in-depth articles, we are limited by the space available in one issue. We don't want to have only one big article, but several features that introduce fans to new animations. It will be easier with more pages but, anyway, most of the fans don't want to know everything about an animation: they just want to understand what is happening.

That is exactly what we want to do: introduce to new animations people who don't have an easy access to all this information, give them what they need to understand and enjoy those animations. We will give more attention to "soft" animations, keeping the coverage of action and mecha shows for MECHA PRESS. We will continue to have a news section as big and accurate as possible. If an issue is late, it does not mean that the news in it are obsolete because the news are always written in the week before the magazine goes to press. Of course, we will also have more detailed synopses and some in-depth articles to satisfy the Otaku because, as someone said, "being informative is no longer enough", experienced fans "want extra and high quality". But our main concern will remain the beginner-to-intermediate anime fans. Anyway, it is up to you to tell us what you want to read in PA (have you answered the poll in PA #187?), but don't be too evasive: if you don't tell us what's the little something we need, we will continue to think that you are satisfied.

Finally, I don't believe that being in Canada or having the word "protocolcure" in our title is a problem. Technology (with its satellite, fax, computer network, etc) has made communication trivial and Tokyo is no farther from Montreal than it is from San Francisco. We are all part of the same village now. And PROTOCOLCULTURE ADDICTS is as much related to ROBOTECH than NEWTYPE is to GUNDAM.

Continuing our series on the North American anime industry, this twentieth issue of PA presents a spotlight on ANIMEIGO. This is a very interesting company. Their name is made from the words "anime" and "eigo", the Japanese word for the English language. They are dedicated only to subtitling and are offering maybe the best selection of titles on the market. Their titles are always good and they are the Otaku's favorites. This issue is also offer a small article presenting one of Rumiko Takahashi's most interesting animation: MAISON IKKOKU, a survey on the situation of anime in France, and an article of the latest GODZILLA movie. Enjoy!

Claude J. Pelletier

FAN ART



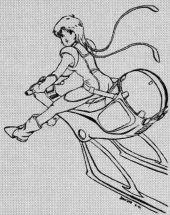
WHAT IF
DON MARTIN
DREW
FIST OF THE NORTH STAR?



I BEE YOUR PARDON!
EXCUSE ME, SORRY.
JUST PASSING THROUGH.
WHOOOPS! I'M SORRY ABOUT THAT.
I'LL BUY YOU ANOTHER ONE....



GODZILLA PASSES THROUGH TOWN



ILLUSTRATIONS

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Dear PA:

Normally, I have a lot of good things to say when I write to a fanzine. But this time I have a major complaint. I think you know what I'm going to say. I cannot believe that you are giving this "Vrilithwhai" character a regular spot in PROTOCULTURE ADDICTS. I have read his words several times since buying PA #16, and I find him unfair, rude and viciously cynical towards anime as a whole. You say that his writing is "truthful". Come on, you should know as well as I that there is no real "truth" in fandom. There are only opinions, and that's all that Vrilithwhai's obnoxious article is.

Mind you now, I do realize that everyone has a right to their own opinions. And if this is the way he feels, that's his business. It's the use of such a negative and sarcastic attitude in an anime fan magazine. Vrilithwhai sounds exactly like those rigid and xenophobic complainers who badger anime fans like us about why we shouldn't be watching it. I really do not look forward to seeing an article each issue in PA that basically condemns Japanese animation. Which is exactly what this guy's writing does.

Vrilithwhai is quite a fundamentalist. His incredible hatred of OVAs is very apparent. He seems to be looking back on the "good 'ol days" of YAMATO, MACROSS, and MEGAZONE 23. And he will not accept anything new. This is the same kind of mentality which keeps anime from flourishing in America the way it does in Japan. People want Disney and they will not accept anything else. End of story. People read PA to hear about the genre that they love, not to be told by some holier-than-thou grand inquisitor what they should not watch. Nobody wants to hear such a condescending speech. Especially not in the magazine they love.

Particularly offensive are Vrilithwhai's complaints about the "frenzy" that will follow MACROSS II. He is just insulting fandom as a whole. What he seems to be saying is that we shouldn't get excited by any new release, and that collectors are just wasting their time. Again, these are no "truths", but just his own bitter and resentful opinions. Do we really need to listen to this every issue? What good could possibly come from this? If Vrilithwhai had his way, anime would stop being produced and fans would just buy boxed laser discs of old shows. What kind of attitude is that? I do hope that you will rethink your decision on this man's article. I would really hate to stop buying PA out of sheer frustration.

By the way, I represent a circle of over fifty anime fans, and we all feel the same way on this one.

Sincerely Yours,

The Shape
Mr. Scott A. Parker
Lakewood, CA

Talking of negative attitude... V's opinion has as much value as anyone else's. He has the right to express it and I publish it simply because he cared to send it to me. Most of the letters I receive (besides the "I want to subscribe" ones) are published. If someone sends me a well-written article (should I share or not the opinion expressed) I also publish it. I said "truthful" because I happened to share his view of the actual market tendencies. He didn't insult the fandom, but simply expressed his concern about its attitude. If you want to stop buying PA just because I give people the freedom of speech (and not because the content of the magazine is bad) then it is your problem. It is your opinion and your right. You can even threaten me to make pressure with your group of fifty and I won't change my editorial line because I believe in it. You think you're right, then write your own obnoxious article and I'll publish it. People criticize and never do a thing. That's what I hate with (any) fandom. If someone expresses an opinion that's not yours, you simply jump on him without trying to understand his views first. I am sick and tired of this attitude of general paranoia which transforms a funny article in BIG controversy (V. want to trigger reactions; well, that's a real success!). There are enough right wing tendencies nowadays. So don't fight, try to understand. Tolerance is the word. Or we are all doomed...

Dear PA:

Well, I hope the check gets here before you send the next issue (hee, hee). This is of course sarcastic. You haven't always been so consistent. For example, I get issue 12. Pretty good, with the interesting RANMA 1/2 articles. Then I wait... and wait... and wait. "This is it" I say. "My

subscription has finally run out". Ah-ha! Not so. Six months after issue 12, arrived 13 and 14, together. I've loved every issue, especially the later ones. I also agree with the letter in #16, about the narrowing interests of anime fans. The thing that made ROBOTECH special to me was the people, and how they interacted. All the mecha and protocol were secondary.

I got this as a birthday present, after my father saw the ad in ROBOTECH ART 3. I was thrilled when it arrived. Issues came, then "They're dropping the ROBOTECH licenses!" I was seriously going to cancel my subscription. What was this pagan non-ROBOTECH garbage you were going to fill MY fanzine with? Then issue number 11 came...

Obviously I liked it or else I wouldn't be renewing my subscription. I love the new format. Colour? By all means, yes! Make it as expensive as you want, I don't care, I've got a subscription! Can you believe my local comic store doesn't carry it? I'm going to doze everything in gasoline and burn it to the ground in protest! Or maybe not.

In fact, the metamorphosis of PA into the Official Anime and Manga Fanzine has inspired at least one reader. A friend and I were going to do a ROBOTECH parody, but we switched to a more general anime scene just like you. Now our comic satirizes a different anime every issue, from RANMA 1/2 to Saban's DRAGON WARRIOR (speaking of DRAGON WARRIOR, you know where and if I can get copies of episodes 14 through 367). We even designed an RPG around it, with character classes like "Serious yet hot-headed lead character" (i.e. Rick Hunter or Keneda), "Token Bloodthirsty Female", "Annoying Sidekick", and others. We've talked to some people in the comics business, but it still needs some tuning, so it'll be a while before you see "Sci-Fi Dragon Ninja Karate Retroculture Sorcery Adventure Quest" in your local comic store (how do you like that word, retroculture? We made it up ourselves. It is a mysterious alien source of bioenergy, which powers the mecha and energy weapons).

Well, it's been good telling you my opinions. Despite the negative way my comments appear, I really think that you're doing an excellent job! Keep up the great work. I love the anime gossips.

Truly Yours,

Joshua Wanisko
Belvidere, NJ

P.S. We are not making fun of anime because we dislike it. Quite the contrary, we're doing it because we like it so much. And a lot of it does lend itself to parody, especially poorly dubbed ones.

Sorry for the delay, but we had a lot of reorganization to do lately. We had also to adapt our schedule to allow us to produce our other products. It's not always easy. We have a reduced staff and with PA and MP we are producing twelve issues in a year. Nevertheless, we expect to reach a REGULAR

schedule next year (honest). Fanzine? You said fanzine? WE ARE A MAGAZINE DAMMIT! I find quite hard to make people understand that. Good luck with your comic.

Dear PA:

Our local gaming store suffers an unfortunate deficiency — the lack of extensive Japanimation material. Case in point: just last week, for the first time in the area, I actually found an issue of PA: the Jan/Feb issue. After greedily snatching it up, I read through the ads quickly and was immediately astounded at the diversity of animation available. The (only) retail store in my area that carries animation only hints at what's available. Sure, Enterprise 1701 carries ROBOTECH, BUBBLE GUM CRISIS & CRASH, ZILLION, LENSEMAN, BLACK MAGIC M-66, and a few other new ones, but after having read PA 16, **where can I get a hold of RECORD OF LODOSS WAR?** Or, more specifically, how?

Another question is what exactly will Streamline do when they get the ROBOTECH license? (Yes, I'm a Robotechie, dammit!) Will they produce re-edited episodes of the show? (i.e. the MACROSS portion with the cut-out stuff) or will they do something new with it, like producing THE SENTINELS? What happens if all of Palladium's SOUTHERN CROSS tapes don't come out before July, when their license expires?

One comment on the subtitling of the cartoons: Eeech!!! That being too overzealous in the dedication to preserving the true story of these shows. Just having watched one subtitled tape was enough. My logic against subtitling is multifold: 1) Subtitling detracts from the experience of watching the show. Constantly watching the bottom of the screen is distracting, not to mention that it is difficult to empathize with a person speaking another language. Many subtitled subtitles and nuances of speech are lost when you don't know what words are being emphasized. 2) Japanimation would reach a much wider audience if none of the shows were subtitled. Only diehard fans will watch a subtitled cartoon. 3) If AniEigo and others can translate the dialogue as accurately as they do, then dubbing the voices should be easy, if properly supervised. The songs can stay in Japanese, though — it adds to their charm.

Just my thoughts, there.

Tim Orr
Apopka, FL

P.S. I realize that y'all are French Canadians, but I'm gambling that someone can read my handwriting and/or English...

What is hurting with LODOSS WAR is that it will probably not be dubbed or subtitled in English before a while. For now, it's available only in fan subtitles (check with your local club) or in original TAPE or LASER DISC. Check with BOOKS NIPPAN

for the tapes, with LASER MEDIA or Laser Perception for the LD. I don't know yet what Streamline will do with MACROSS. Palladium got the rights until October, but they will be able to sell their tapes longer. Personally, I prefer subtitling because it keeps all the subtleties of the original voice acting. I just have to watch it several times or freeze-frame if I missed a subtitle. But, of course, dubbing has more commercial potential toward a general audience. Hey! We write this magazine in English, so we have no problems reading your letter...

Dear Sirs:

First of all, please let me offer the obvious, obligatory compliments on your magazine "Protoculture Addicts" (I simply love the name). I must admit, I am highly impressed. I spotted issue #16 sitting on the shelf of one of the local comic, poster, model, game, cartoon and anime shops (I'll drop a name, "Third Planet" in Houston, "sgreat", amidst copies of ANIMAG, ANIMATION, ANIMATO, MANGAJIN and the like. The name caught my eye [as did the fetching cover showcasing one of my favorite anime OVAs).

It's this last point that won me over and forced me to shell out the very reasonable sum of \$3.50. I love the work you've done on THE RECORD OF LODOSS WAR (or as it is known around here, ANIME D&D). After getting the magazine home, I realized that the whole thing was interesting, informative, and very well written. I enjoyed everything it had to offer (except the "Mekton Magical System"; although it was interesting, if I wanted a gaming magazine I would buy one). Of special interest were the "Gossip" column and the vastly informative "Anime in the USA" section.

If I have one gripe, it would be that I vehemently disagree with Witlithai on several key point (please take back what you said about my beloved ICZER-ONE, that hurts).

(...) Please keep up the excellent work, never give in to peer pressure and brush your teeth after every meal.

Eagerly, yet patiently Yours,

Darius Bowen II
Pasadena, TX

A gaming magazine? That's perfect: we now have our own: THE GAMERS' HERALD! And with MECHA-PRESS covering the gaming side of anime, PA will not have gaming articles anymore.

Protoculture Addicts:

Thank you for the information about your magazine. It looks like many things have change since the last issue I read (the only one I have is #8). I am very pleased to say that I am now a subscriber to PA.

Besides ROBOTECH, my favorite manga are: LUM * URUSEI YATSURA (and anything by Rumiko Takahashi), OUTLANDERS, and SILENT MÖBIUS. I also like NINJA HIGH SCHOOL by Ben Dunn. My favorite anime are: THE FANTASTIC ADVENTURES OF UNICO, DAGGER OF KAMUI, and MACROSS in CLASH OF THE BIONIDS.

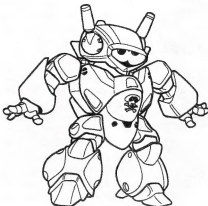
I also have a few questions: 1) Do you know anything about the DRAGON WARRIOR cartoon series? 2) Is there really a MACROSS video game for the Sega Genesis? 3) Would you please give me a review of your comic GATES OF PANDORUM? I have never seen it before. 4) What is MACROSS II about?

Sincerely,

Maggio Molina
Loxahatchee, FL

1) It's a quite funny animation. Thirteen episodes have been translated in English as a market test and broadcasted on some network. The original Japanese series, Dragon Quest, has thirty-five episodes. 2) We don't know much about that. Anybody can answer that one out there? 3) GATES is the story of two worlds which come in contact through a periodical cataclysm opening dimensional gates between universes: Earth and a techno-fantasy world called Pandragon. Two F-18 fighter pilots accidentally cross to the other side while a Pandragon mecha pilot finds herself on Earth. A young man helps her finding an active gate to return home, but their plans are changed when the forces of a dark wizard begin to invade Earth. Unfortunately, only the first issue has been published (the title was cancelled because orders were too low). I am planning to write the novel someday. 4) I have only seen the first four of six episodes of MACROSS II. Several years later, the Zentradi are coming back and everything begins again. Earth sends out the Valkyries, but the old Minnie trick doesn't work anymore because the big guys have their own singer now. We find again the love triangle: the hero (an SNRN journalist), a female military pilot, and the Zentradi singer. It's not called LOVERS AGAIN for nothing. Worth a glance.

CJP



VOLUME NINE

ANIME GOSSIP

Edited by MICHAEL BIRCHFIELD

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(EDITOR'S NOTE: Isn't about time that we hear from the other forty-nine states, not to mention Canada?)

Building upon the successful test-run of the "Video Girl Ai" series, GOKURAKU VIDEO has announced their new slogan for prospective customers: "You can't miss with one of our girls. If you somehow say the wrong thing or otherwise ruin your date, merely rewind the tape and start over!" (MB)

It has been discovered by this reporter that in light of the recent troubles in Los Angeles, the TANK POLICE will equip and train a new law enforcement branch there. (KK)

Speaking of Kevin Kinne, the grand reopening of ANIME GOSSIPS Mega-Tokyo bureau was marred when Alien-of-Honor Lum missed the ribbon and hit Mr. Kinne with her zakk. Kevin wasn't hurt, but the bureau went broke paying the rental company for the singed tuxedo. It didn't help matters when your truly was ticketed by a policewoman for a traffic infraction while rushing Kevin to a clinic for observation. The case remains under appeal at this time. (SB)

And speaking of fellow correspondents... In light of the blasphemous remarks made by Zentraedi columnist Vrilithai about the original "Fight! Iczer-One" OAV series in PROTOCOLURE ADDICTS, we at ANIME GOSSIPS would like to offer a reward of \$10,000.00 US dollars upon delivery of the creature's carcass. Perhaps the body could be ground up for

fertilizer, giving the being a purpose in death that it could not achieve in life. (MB)

However, it seems that the "Adventure! Iczer-Three" series also has its share of criticism, particularly the observation that it was aimed at a youthful audience. In fact, one fan suggested a more-fitting title for the series: "Neos-Gold versus the Muppets!" (KK)

Algernon, the hyper-intelligent rat who attempted suicide after his failed takeover of the WORLD WELFARE AND WORK ASSOCIATION, resurfaced at a casting call for the "Ninja High School" anime he was promptly refused a part. "Aw, humans!" he exclaimed to ANIME GOSSIPS, "I thought I was perfect for the role of King Rat!" (SB)

"Teenage Mutant Ninja Turtles" co-star Casey Jones was in town recently to try out as goalie for the TAMPA BAY LIGHTNING hockey team. While his pro debut was a good one, team officials had to turn him down due to his violent behavior, and stating that he would probably spend most of his time in the penalty box. The wisdom of this decision quickly spoke for itself as Mr. Jones became enraged and started trashing the LIGHTNING's temporary home at the FLORIDA STATE FAIRGROUNDS. To pacify him, the team paid him an unspecified amount to appear in some promotional shots. (MB)

In keeping with the current talk-show tradition of booking unusual and off-beat guests, the 3WA's famed "Dirty Pair" will appear on the OPRAH WINFREY SHOW under the title "Women who blow up planets and the men who love them!" (SB)

Elpe Plu and Plu II, the clone twin sisters on "Double Zeta (ZZ) Gundam," have been offered a chance to appear in an upcoming WRIGLEYS DOUBLEMINT GUM commercial. The Plu sisters themselves have no comment, but Jude Ashita, star of "ZZ," was heard to remark "You know what they say, 'Double the Pleasure, Double the Fun...'" (CB)

And it has just been learned that Fa Yuri, who appeared in both "Zeta Gundam" and "ZZ," will finally be able to shed the gloves which have long been her trademark, thanks to COMPOUND "W" wart remover. "It was somewhat embarrassing, but I needed the work," Fa admitted. (MB)

The reason for Fa's plight has also been revealed. She and friend Camille Vidan were dropped from the "Gundam" saga because of their cameo appearance in Act 1 of "Fight! Iczer-One." "The producers never forgave us," Camille said. (CC)

In what could be tragic news for "Gundam" fans, it is rumored that Carl Macek has obtained the North American rights to the entire series. Hoping that it will have the same impact that "Robotech" had years before, the translators "...will have to edit a few undesirable elements to make it more acceptable." Look for Macek's "Mobile Phone Gundam" on a TV near you this fall. (PR)

Thought For The Day:

During the maiden flight of the Space Shuttle ENDEAVOR, isn't surprising that NASA would turn to the same solutions to capture the wayward Comet that the YAMATO crew used on the DESSLAR mines? There's something to be said for bare hands! (SB)

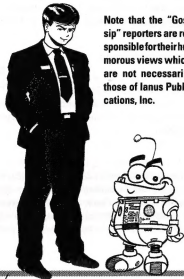
As reported in Volume Six, the WALTRIP CLINIC is believed to be behind many of the recent "well-endowed" female anime characters. However, with the recent manufacturers of gel breast implants such as DOW CHEMICALS ceasing production of these items, it was hoped that a more realistic standard of beauty would re-assert itself. (How many people REALLY believe that the later OAV "Dirty Pair" are more attractive than the originals, for example?) For those of us who have seen the 1992 ROBOTECH II: THE SENTINELS SWIMSUIT SPECTACULAR, though, this is sadly still not the case. We can only hope. (MB/CC)

So, when is Jack "Brian Daley/James Luceno" McKinney coming out for his novelizations of ZILLION, DRAGON BALL, DRAGON WARRIOR, AKIRA, LAPUTA, TWILIGHT OF THE COCKROACHES, NADIA, and everything else that STREAMLINE and/or HARMONY GOLD has ever released? Talk about a work load! (SB)

In light of the recent "Batman Returns" film, the Penguin, Oswald Cobblepot, should be thankful that he was found by the group of creatures from which he took his name. If you consider the fact that he was raised in the sewer, you have to ask: would he have been happier if he was reared by a quartet of mutant turtles and a giant rat? (MB)

All news items revealed thus far in ANIME GOSSIP have come from reporters residing in the state of Florida, USA. If there is any other such relevant news from elsewhere, please send it in care of SPACE PASSENGER-LINER TITANIC, 8501 N. Woodlynne Ave., Tampa, FL 33614, USA. Contributors will be given credit for ideas used. Please at least give your name and city/town of residence. Thank you. (Of course, news from fellow Floridians will still be welcomed!) (MB)

Note that the "Gossip" reporters are responsible for their humorous views which are not necessarily those of Ianus Publications, Inc.



FRANK

AnimEigo



SPOTLIGHT

AnimEigo was founded in 1988 by myself and Roe R. Adams, III. We had worked together extensively on several computer games, most notably WIZARDRY IV. I was at the time playing around with some new video hardware for his Macintosh, and when Roe saw it, he asked whether it could be used to subtitle Anime, which we both were fans of. Roe thought that we could do so and give them away to fans; I had the idea of getting licenses and doing it professionally.

I wrote the first version of the subtitling software, and as a test, we subtitled the first episode of VAMPIRE PRINCESS MIYU. The translation and rough timing of this was done by Misaki Takai.

After a slow start, and much contact-gathering, we managed to obtain our first license, MADOX-01, from Fujisankei. That opened a number of doors in Japan, and with the kind help of Toshio Okada of Gainax, we were introduced to Youmex, and were able to license RIDING BEAN. Mr. Okada also introduced me to my future wife, Natsumi. The success of BEAN made it possible for us to license BGC when the rights became available, and after that, other licenses came in quick succession.

Who knows what tomorrow will bring?

Robert J. Woodhead
C.E.O.

AnimEigo, Inc was formed in early 1989 by a group of anime fans with expertise in many areas ranging from computer software, Japanese translation, editing, video production and business management. Their aim is to nurture and build the market for Japanese animation in the U.S. by making available top quality, unedited, subtitled anime films.

AnimEigo licenses anime OVAs, films and TV shows, professionally subtitles them, duplicates them on VHS tape, and markets them.

AnimEigo products are 100% legal, licensed versions of the original release, with subtitles added. They create their translation from the original script. Their subtitles are digitally added to a studio master tape provided by the original producer from Japan. Their tapes and laserdiscs are professionally duplicated and their packaging is of top quality and very attractive. The result is a product equal to,

or better in quality than, the original Japanese release.

Their first release was MADOX-01, and since then they have released the exciting and tremendously popular BUBBLEGUM CRISIS and CRASH series. Last fall they began the much heralded URUSEI YATSURA movies, OVA's and TV episodes. They currently have available more than 30 titles which includes their first laserdisc releases (July 1992). They are currently releasing one or two titles per month with other laserdisc releases scheduled monthly (from November 1992). Not only are they keeping the price of their films low, but they are providing for generous margins for dealers. AnimEigo firmly believes that in order to expand the Japanimation market in the US dramatically, they must strongly support, nurture and expand the dealer channels.



WITH ROBERT WOODHEAD

INTERVIEW

Robert J. Woodhead was born in Pembury, Kent (England) on January 22, 1959. Son to James Seward Woodhead (died 1975) and Janice Hindle, he is the oldest of four children (one brother and two sisters). He moved to Canada in 1967 and later to the United States in 1973. He now lives in Tokyo, Japan. He married Ueki Natsumi in November 1991 and has one son named James Shiro.

He attended Cornell University from 1976 to 1981 and graduated with a Bachelor of Arts and Sciences, after majoring in Psychology.

During his High School and College years, he became interested in Computer Science. He founded Sir-Tech Software in 1980 to create and sell computer games. He is co-author of WIZARDRY, a popular computer-role-playing games as well as creator of VIREX, a program that finds and kills computer viruses. In 1990, he founded Biar Games, a company striving to create new "multiplayer" computer games.

During visits to Japan to work on the Japanese versions of WIZARDRY, he became interested in Japanese animation. He founded AnimEigo in 1989 to license and release Japanese animation in North America. AnimEigo is now a successful company in this market.



This interview was performed at AnimeExpo '92, San Jose, July 4, by Winston Sorfleet.

Robert Woodhead is the president of AnimEigo, one of the four firms dedicated to translating Japanese anime for the benefit of English-speaking viewers. His company's titles include: Madox 01, Bubblegum Crisis & Crash, Riding Bean, Vampire Princess Miyu, OAVs and the movie Ano hi ni Kaeritai ("I want to return to that day") from Kimagure Orange Road, as well as the recent release of Urusei Yatsura. He has also acquired the rights to Otaku no Video and Genesis Survivor Gaiarth.

PA: That's a very impressive list. May I ask how you started out writing Wizardry (a computer game) and ended up president of AnimEigo, living in Japan, and subtitled films for fans? (Editor's note: ironically, there is now a Wizardry OVA based on the American computer game!).

RW: Well, my career has not been a career in computers so much as a career in doing weird stuff with computers. The games were the first manifestation of that. I then went into anti-virus software, and AnimEigo came about because Roe Adams, our co-founder and vice-president, noticed that I'd bought a new gadget for my computer that let me lay graphics on video, he suggested we try using it to subtitle some Japanese animation - which we both liked (I saw it in college and thought it was kind of cute, though I didn't understand it or get into it as much as he did at the time). So he said "Why don't we subtitle it and give it away to fans?" I thought about it for a little while and said "No, I got a better idea. Why don't we go and get the licences

and do it professionally? There's a market here." It took about a year to get the first licence, which was Madox, and during that time, we perfected subtitling techniques, translation techniques, editing techniques, all the little bits that come together to make a finished product. In many ways the anime market now is very reminiscent to the computer games market ten or twelve years ago. In fact we got déjà-vu all the time when we see issues of fan vs. pro, bootleggers, piracy, and the rest. So that's how it got started, and now it's sort of taken over my life.

PA: Well, what made you pick Madox 01 in the first place?

RW: Well, actually we had a choice of two films. One choice was Madox, and the other was Project A-ko. Project A-ko was a little more expensive. We thought it over and decided that we wanted to build this into a major market. Now A-ko is a lovely film, but it's a fan film. Madox had, we thought, better potential to get into the mainstream. If I made a mistake, it was not getting both of the, but that's 20-20 hindsight.

PA: How well did Madox sell?

RW: Pretty well; sales haven't really decreased from month to month because the market is expanding. It's probably our 3rd or 4th best selling title. Our best seller was Bubblegum Crisis #1.

PA: When did you decide to go for Bubblegum Crisis?

RW: Well, it was always "on our list" ... a list where we would say, ok, if we can do this, then maybe we can go for this, and so on. Toshio Okada of Gainax, who we are really indebted to, introduced us to Youmex, and said we were good people (he also introduced me to my future wife), and said "Do some business with them". At the time the rights to BGC were kind of screwed up, so they showed us a list of titles to pick from, and we picked Riding Bean, which has had a very good reaction from fans - I like it a lot myself. Riding Bean was sort of our audition with Youmex for BGC, and eventually the rights for BGC became free and clear. Of course, as soon as we got Bubblegum Crisis, they went to Artmic and we got Bubblegum Crash, which has led to some other licenses with Artmic. Then Toho got interested, and we got Kimagure Orange Road, and Vampire Princess Miyu from FujiSankei, and finally, our "Holy Grail", Urusei Yatsura. I was so pleased when Kitty called us up - it was such an

honour, a sort of affirmation on what we'd done and the fans' faith in us. The Japanese are aware of the anime situation in North America and I think that the positive fan reaction to our products was a very major reason why we got UY. We had "positive buzz".

PA: Of all the products you have marketed so far, which are you proudest of?

RW: (Laughs) Boy, it always seems to be the one we did most recently. I think it would have to be the second Urusei Yatsura movie, "Beautiful Dreamer". In terms of the amount of work that we put into it, getting the many layers of meaning across... We've all watched that film 20 or 30 times now, and each time we see something new. One of the silliest things in the world, Urusei Yatsura, used to talk about some of the deep philosophical things in the world - reality, existence, perception... it's just amazing. The first few times you watch that film, you wonder "well, that's nice, but what the hell does it mean?" I had to watch the film ten times before the significance of some of the scenes became clear to me.

PA: What do you think is the key to subbing Urusei Yatsura successfully? What would you do differently from what Viz did with its manga translations?

RW: Well, you gotta do pacing, you can't get in the way of the natural humor. You _have_ to realize that you can't translate all the puns, you have to leave that for the liner notes. You should resist the temptation to go out of the way and substitute puns and stuff like that, 'cause it's going to make it clunky. Sometimes we do stuff in sub-subtitles to explain things. Sometimes you have to make changes... at one point, there's a parody of the Yamato theme, and I'm going make our translation a parody of the Star Blazers song, so that American fans of Star Blazers will get the joke. You can do things like that if you're willing to do the research. It just takes time, that's all. Our goals are twofold: to have them say what they'd say if they were speaking in English, and to give the US fans the same "experience" that the Japanese fans got.

PA: Hypothetical question: The deity of anime delivers to you a million U.S. dollars. What would you do?

RW: (Thinking). Hoo, boy. Well there are some things you just can't get, not even for a million. But if I had a million dollars, I would get some of the guys from Youmex and Artmic and Gainax, and put

them into a locked room and pour the money in, and tell them: "Do something new". I know how little money these guys get to operate with, and one of the reasons I started the company was to _put_ money in their pockets, so that they could be assured of having the money to put into really good animation. So far all the U.S. companies have been "miming the anime mine", but eventually it's going to run out and you are going to have to put money back into it to support the production of new materials. Eventually the U.S. market will be a major market for the Japanese studios.

PA: Most of AnimEigo's tapes are in the \$35-40 U.S. range. Do you foresee changing this price? I know that the subtitled tapes and laser disks are cheaper than the original Japanese ones.

RW: Well, obviously we have to pay decent royalties to Japan. Like all things, as volume goes up, pricing will come down. As for the pricing relative to Japan, the Japanese market has different price points. I can't release tapes at \$80, because the market here won't support that. I want to maintain the current price range per tape, but give the fans more per tape when I can afford to. Laser disks we'll put out when we're almost assured that we're going to break even on it, Vampire Princess Miyu is a bit of an experiment. I will say that the market seems to be doubling every year, and anime is starting to get into the rental stores. We're never going to leave the core anime fan market behind, because we believe we need a solid foundation for mainstream success. We want to build up, rather than try to leap into dubbing or television directly, as some of the other companies have. I will always offer subtitles because I believe that there will always be a market that would not buy dubbing no matter how good it was. At the same time it has always been our plan to do dubbing when the time was right, when the market is big enough to support the cost to do dubbing as good as they do it in Japan. I suspect that that time will be soon. This year, the AnimeExpo panel was "Subs vs. Dub", next year I'm sure it will be "Dub vs. Dub". I think that both should be done as well as it's possible to do, and we'll wait until we can do that. Believe it or not, we're probably the most conservative company in this business.

PA: Where do you see yourself and AnimEigo in ten years?

RW: In ten years, AnimEigo will probably be doing co-productions with the Japanese. I joke that in five years, the Japanese will be doing their produc-

tions in English first, then in Japanese, because there are twice as many people in this country. The American end of the market will begin to drive the industry.

PA: Well, in the near future, you'll be a father, and Ianus would like to join in congratulating you on this...

RW: Yeah... if it's a girl we'll probably have to name it Nadia Lum Woodhead. My wife doesn't think too much of that idea. If it's a boy, Ataru Leon? Ataru Bean? The rumor that I will give my first-born child to Kitty Films and Rumiko Takahashi is totally false; I managed to bargain them down to "my first-born child IF male".

RW: There's one last thing I'd like to say. If you, as anime fans, want to see anime in the mainstream, the absolute best thing you can do is to go to your local video store and say "I want to rent this, why don't you have it?" If enough of you go and do this, they will buy it. Once it's in there, other people will see it, and it's like a snowball. We're still pretty much at the top of the hill.

PA: So is it your plan to "otakuize" the entire human race?

RW: Well, we _are_ doing "Otaku no Video". Seriously, the hard core fans we will always care for, but we do this stuff for ourselves for our own fun, and we get you to pay for it. The fact is, by making the market bigger, the otaku are getting everyone ELSE to pay for it.

PA: Thank you very much, Mr. Woodhead. We wish you all the success in the future in bringing out and developing new products for the hordes of eager and anticipating viewers. Thank you for coming to AnimeExpo, and we appreciate your time.

RW: My pleasure.



PRODUCTS LIST

ANIME GO



AD POLICE FILES.

Taking place in the mid-2020's, those videos chronicle three investigations involving rookie AD (advanced) Police officer Leon McNichol and his comrades, who attempt to cope with the criminal consequences of the Genom Corporation's artificially intelligent androids, the "Boomers". The tone of AD POLICE is darker and more adult than BUBBLEGUM CRISIS, and as such, these OVAs are intended for mature audiences. AD POLICE paints a compelling picture of the dark side of a future where technology has gone wild. Cat.#AT093-005/006/007, \$34.95 each.

BUBBLEGUM CRISIS 1.

It is the year 2032. The city of Mega Tokyo is recovering from a devastating earthquake. The Knight Sabers, a small group of high-tech vigilantes, are hired by the military to track down a rogue computer programmer and a kidnapped child. This brings them into conflict with the evil Genom Corporation and its sinister androids, the "Boomers". Cat.#AT091-001, 53 min., \$34.95

BUBBLEGUM CRISIS 2 - BORN TO KILL.

Genom's plans to create a new "Superboomer" that can control the military's orbiting satellite weapons result in the destruction of one of their laboratories. A young girl, a friend of one of the Knight Sabers, loses her fiancé in the explosion and vows to expose the plot. Genom decides to silence her... permanently... resulting in another battle between the Knight Sabers and the Boomers. Cat.#AT091-002, 30

BUBBLEGUM CRISIS 3 - BLOW-UP.

Genom's "benevolent" plans for reconstructing Tokyo involve terrorising local residents with rogue Boomers so that they will be more likely to sell their land. When Genom evicts one of the Knight Sabers and accidentally kills the mother of a boy she has befriended, the stage is set for a final confrontation between the Knight Sabers and the mastermind of Genom's plots, Mason. Cat.#AT091-003, 30 min., \$34.95.

BUBBLEGUM CRISIS 4 - REVENGE ROAD.

It is now the year 2033 A.D. An outlaw biker gang runs a rare car off the highway, grievously injuring its driver Gibson, and sending his girlfriend, Naomi, into shock. Gibson enlists the help of a scientist friend, Dr. Raven, in order to turn his car into an instrument of vengeance. But when Dr. Raven learns of his intentions, he hires the Knight Sabers to stop Gibson before a real tragedy occurs... Cat.#AT091-004, 40 min., \$34.95.

BUBBLEGUM CRISIS 5 - MOONLIGHT RAMBLER.

A cargo shuttle from SDPC (Space Development Corp) space station crashlands near MegaTokyo, and soon after a string of vampire-like murders occur. At the same time, Priss makes a new friend in Sylvie, a gorgeous and charming woman with secrets and an agenda all her own... Cat.#AT091-005, 45 min., \$34.95.

BUBBLEGUM CRISIS 6 - RED EYES.

Largo, the mystery man from "Moonlight Rambler", takes center stage this outing. Priss quits the Knight Sabers, feeling guilty about Sylvie's death and Largo takes on all comers in his bid for Boomer supremacy over the Earth, thus revealing the full extent of his power and ambition in the process... Cat.#AT091-006, 45 min., \$34.95.

BUBBLEGUM CRISIS 7 - DOUBLE VISION.

Vision, a new American singing sensation, comes to MegaTokyo for the start of her new tour. But she also comes bearing a string of familial scores, which she intends to settle... by killing Quincy, the president of the Genom Corporation... Cat.#AT091-007, 45 min., \$34.95.

BUBBLEGUM CRISIS 8 - SCOOP CHASE.

Eager to follow in the footsteps of her famous reporter father, Lisa Vanotte, who is on vacation from high school, decides to expose the Knight Sabers' true identities after Priss destroys her father's prized camera. Meanwhile, Miriem, a truly mad Genom scientist, decides to prove his new Boomers' superiority by attacking AD Police. Cat.#AT091-008, 50 min., \$34.95.

BUBBLEGUM CRASH 1 - ILLEGAL ARMY.

This is the sequel of the best selling BUBBLEGUM CRISIS series. An action packed three-episode mini-series that pits the Knight Sabers against an old enemy, who plans to plunge the world into a "paradise of chaos and despair!" In the first episode, a gang of mercenaries clad in advanced powered combat suits are robbing banks right and left, and a politically hamstrung AD Police is helpless to stop them. Meanwhile, the Knight Sabers seem to be on the verge of breaking up! The robberies are a smoke-screen to cover up the theft of some valuable Artificial Intelligence software, and the first step in a mysterious "voice's" master plan. Cat.#AT092-001, 45 min., \$34.95.

BUBBLEGUM CRASH 2 - GEO CLIMBERS.

The mysterious voice is at it again. Now he has teamed up with Dr. Yuri, the last surviving member of the team that created the Boomer technology. They are out to capture an advanced Boomer named ADAMA, who uses a new form of AI. After Priss, the Knight Sabers' resident hothead and all-around Boomerphobe, bumps into ADAMA, Yuri lets loose his gang of Boomer Assassins and the chase is on. Cat.#AT092-002, 45 min., \$34.95.

BUBBLEGUM CRASH 3 - MELTDOWN.

The Knight Sabers finally come face to face with the "voice", and are shocked to find that he is an old foe reborn! Unless they can stop him, the nuclear power plant that supplies MegaTokyo will go up in an explosion that will make Chernobyl look like a wet firecracker! Cat.#AT092-003, 45 min., \$34.95.

GENESIS SURVIVOR GAIARTH: STAGE 1.

A SF fantasy set 100 years after the end of a war that devastated the planet. The people and machines of Gaiarth have learned to live together, and struggle to survive in a world where technology is slowly being lost, and new, perhaps magical, forces have been unleashed. When Landis, a retired War-roid, who is the mentor and father-figure to the orphaned Itaru, is attacked and killed by the mysterious BeastMaster, Itaru sets his sights on revenge, and sets off across the wasteland in search of it. Cat.#AT093-001, 51 min., \$34.95.



GENESIS SURVIVER GAIARTH: STAGE 2.

After the events of Stage 1, the main cast (Iral, Sahari and Zaxon) discover several characters who were only mentioned in passing in the first installment of the series. Their search for the treasure Sahari mentioned in Stage 1 sets the stage for further exploration of not only Gaiarth, but also of the civilization whose destruction brought Gaiarth into existence. Cat. #AT093-003, 50 min., \$34.95.

HURRICANE LIVE 2032.

HURRICANE LIVE 2032. It is the year 2032 A.D. As Mega-Tokyo recovers from a devastating earthquake, the underground club scene is shaking with a whole new set of vibrations — the Hard Rock Retro sounds of "Priss and the Replicants!" Meanwhile, the evil Genom Corporation plots to control the world, using its sinister "Boomer" androids. Only one force has the power to oppose Genom — The Knight Sabers. A mysterious band of high-tech female mercenaries, they stalk the night, with Boomers as their prey. Now you can experience the hottest hits of 2032 Mega Tokyo, in 5 pulse-pounding music videos created from the images and music of the revolutionary animated science-fiction series, BUBBLEGUM CRISIS. Cat.#AT092-011, 25 min., \$19.95.

HURRICANE LIVE 2033: TINSEL CITY RHAPSODY.

It is the year 2033 A.D. The malevolent Boomer androids of the Genom Corporation are a plague upon the city of Mega Tokyo, and the Knight Sabers, a shadowy band of high-tech mercenaries, have their hands full fighting them. Yet, amid the mayhem, diversions are to be found. So what if the Boomers are on a rampage? Rock 'n Roll lives! Now you can boop to the time-warped beat of the hottest hits of 2033 Mega Tokyo, in 7 thundering music videos created from the images and music of the revolutionary animated science-fiction series, BUBBLEGUM CRISIS, including live-action sequences from the special "Tinsel City Rhapsody" concert! Cat.#AT092-012, 30 min., \$19.95.

KIMAGURE ORANGE ROAD VOLUME 1.

This is the story of a love triangle between three high-school students: Kiyosuke, a boy, and two girls, Madoka and Hikaru. What makes KOR so outrageous is that Kiyosuke and his family are all cursed with psychic powers (telekinesis, teleportation, e.s.p., etc.) powers they desperately try to conceal from the neighbors. Unfortunately, Kiyosuke's powers are much better at getting him into trouble than they are at getting him out of it, so things are never dull on Kimagure (whimsical) Orange Road! Each tapes contains two OVAs. FIRST I'M A FISH, THEN I'M A CAT: An accident with a family heirloom (that can transmigrate souls) gets Kiyosuke in cold water (literally) when it makes him swap souls, first with the family goldfish, and then with the family cat. Will Kiyosuke the cat be able to save Madoka from a malfunctioning gas heater? HURRICANE! POLYMORPHIC-GIRL AKANE: Kiyosuke's cousin Akane, who has the ability to look like any other person, pays a visit, and promptly starts spiking Kiyosuke's blood pressure. When Akane sees Madoka, it's love at first sight (!) and the start of a long and embarrassing day for Kiyosuke. Cat.#AT092-006, 50 min., \$39.95.

KIMAGURE ORANGE ROAD VOLUME 2.

Kiyosuke and the gang visit Kiyosuke's grandparents for some skiing. An avalanche traps Kiyosuke and Madoka in a cave that is haunted by the ghosts of two young lovers. Will Kiyosuke and Madoka escape? Or will they join the White Lovers forever? HAWAIIAN SUSPENSE: An Hawaiian holiday turns sour for Kiyosuke, Madoka and Hikaru when Hikaru is mistaken for the daughter of a Japanese billionaire and kidnapped. Cat.#AT092-007, 50 min., \$39.95.



KIMAGURE ORANGE ROAD VOLUME 3

SPRING IS AN IDOL: Hayakawa, a famous idol singer is coming to town to host a contest, and Kyoosuke is jealous because Madoka is spending all her time practicing. Things get interesting when Kyoosuke literally knocks heads with Hayakawa... and swaps bodies with him! Hayakawa doesn't quite know what has happened, but he decides to make the best of the situation, by making some moves on Madoka and Hikaru. Can Kyoosuke reverse the swap, and how on Earth will he talk his way out of this one? **HEART OF FIRE: A STAR IS BORN:** It's the day of the big singing contest. Kyoosuke is trying to convince Hayakawa not to tell the world about his powers, with little success. Madoka has pinned her hopes on winning the contest, but has to take a friend to the hospital and is running late. Can Kyoosuke save his secret and get Madoka to the stage on time? Good thing he can teleport! Cat.#AT092-008, 50 min., \$39.95.

KIMAGURE ORANGE ROAD VOLUME 4

THE UNEXPECTED SITUATION: Akane is back and this time she needs Kyoosuke's help. She lied to her friends that she has a boyfriend, and she wants Kyoosuke to act the part. One thing leads to another and Kyoosuke is trapped into taking her on a date. Needless to say the date is not uneventful! **MESSAGE IN ROUGE:** Madoka's father is back in Japan giving a concert, but when Madoka finds out that he is being unfaithful to her mother, she runs away from home. Hikaru and her other friends try to find her. Kyoosuke returns home that evening, not knowing what has happened, to find Madoka waiting there. She wants to stay the night. Will Kyoosuke do the right thing? Cat.#AT092-009, 50 min., \$39.95.

KIMAGURE ORANGE ROAD VOLUME 5

THE MOTION PICTURE. I WANT TO RETURN TO THAT DAY: The motion picture is the climax to the series, and resolves the love triangle. It opens on the day the Kyoosuke and Madoka are to find out if they have passed their college entrance exams. It recounts in flashback the events of the previous months, in which Kyoosuke and Madoka finally declare their love, and the pain that this causes Hikaru. It is a bittersweet ending to one of Japan's most loved series. Cat.#AT092-010, 70 min., \$39.95.

MADOX-01: METAL SKIN PANIC.

This is a parody of the whole "Robot Suit" genre of films. Our hero, Koji, gets trapped inside an armored battlesuit. He hasn't read the manual, and he can't get out. The army wants to blow him (and downtown Tokyo) to bits to get the suit back. And if that isn't bad enough, his girlfriend is going to leave him! Cat. #AT089-001, 48 min., Stereo Hi-fi, \$39.95.

OTAKU NO VIDEO: GRAFFITI OF THE OTAKU GENERATION.

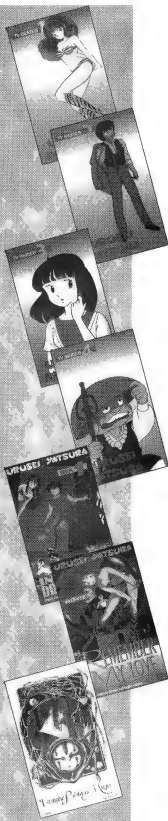
A true treat for fans of all ages, OTAKU NO VIDEO is an outrageous mockumentary that combines the superb animation that made GAINAX one of Japan's best loved animation studios with truly strange interviews with "real animation fans". The result is a thinly fictionalized history of GAINAX that segues into a truly strange SF adventure. Sit back and enjoy as a small band of Otaku (fans) set out to "Otakunize" the human race. Cat. #AT093-002, Approx. 90-95 min., \$39.95.

RIDING BEAN.

This is a slam bang action-comedy from the team that created the Japanese mega-hit BubbleGum Crisis. In Chicago, ace courier Bean Bandit rules the road and operates on both sides of the law. If a cargo absolutely has to be there NOW, Bean's your man... for a price. Bean's latest cargo is a 10 year-old girl who is worth 50 grand when delivered home. What he doesn't know is that she's already kidnapped, and he is about to be framed for the snatch. Meanwhile the real kidnappers are making off with \$2 millions in ransom money! Will Bean discover the ruse in time and get the money for himself? Will he evade Inspector Percy's relentless pursuit? No matter what, the Chicago Police Department is going to have a huge auto repair bill! Cat. #AT090-001, 46 min., \$34.95.

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SUPER-DEFORMED DOUBLE FEATURE

This video contains two SD (Super-Deformed) classic parodies. **TEN LITTLE GALL FORCE:** The ten members of Gall Force, who appeared in the original three part Space Opera, are all gathered together in SD form for this variety video, full of short gags that parody the original. Also includes "The making of the Gall Force song," a live segment featuring all ten voice actresses. **SCRAMBLE WARS:** A crazy parody anime, gathering together the popular Atmick characters and mecha. It's a big race set in the lawless land of Gaiarth. The sponsor is Quincy, Chairman of GENOM, undoubtedly up to something. Entries in this clearly suspicious race begin with the Knight Sabers, Mercenaries of the Dark, followed by the Gall Force, come from outer space in the Starleaf, and even Ital and Sahari from Gaiarth drop in. Teamwork goes out the window and it's everyone for themselves in this clash between prize-obsessed celluloid characters! A truly demented update on the "Wacky Races!" Cat.#AT093-004, 50 min., \$34.95.

URUSEI YATSURA

This enormous series (which title can be loosely translated "Those Obnoxious Aliens") is the classic Japanese animated comedy. Created by one of Japan's most popular comic-book artists, Takahashi Rumiko, *UY* is a slapstick risqué comedy where anything can happen — and does! Ataru Moroboshi, the world's most unlucky teenager, is forced to play a game of tag with Lum, a beautiful alien princess. If he loses, the alien will foreclose on the planet Earth, but it seems they neglected to mention that Lum can fly! Just when all seems lost, Ataru's girlfriend Shinobu promises to marry him if he wins. This prospect inspires aspiring lecher Ataru to new heights of deviousness, and he manages to defeat Lum. Unfortunately, his victorious cry "Now I can be married!" is misinterpreted by Lum as a proposal, which she accepts. Now the hapless Ataru has a jealous alien fiancée with an electric personality who has taken up residence in his closet; an outraged girlfriend who can't decide if she's been jilted or saved from a life of misery; the enmity of every guy in town, who all lust after Lum; and is the center of attention of ever-changing crew of weird, whacky or simply deranged humans and aliens, all of whom have a decided talent for making his life miserable. A nice setting for the most insane anime series. Altogether, *UY* consists of 196 half-hour TV Series episodes, 11 OVAs, and 6 animated motion pictures. Most of them will be released in two tracks: one with the movies & OVAs, the other with the TV episodes. \$39.95 each tapes.

VAMPIRE PRINCESS MIYU VOLUME 1.

UNEARTHLY KYOTO. When Himiko, a medium, investigates a string of vampire murders in Japan's ancient capital city, she gets more than she bargained for in the enigmatic Miyu and her demon slave, Labaa, who are themselves attacking the problem. **Episode 2: MARIONETTE BANQUET.** Determined to destroy Miyu, Himiko investigates a rash of bizarre disappearances at a local high school, where the Vampire Princess (Miyu) and a demonic puppeteer both attempt to seduce a handsome male student with their respective versions of eternal life. Cat.#AT092-004, 50 min., \$39.95.

VAMPIRE PRINCESS MIYU VOLUME 2.

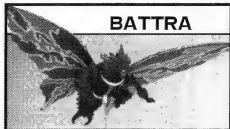
Episode 3: BRITTLE ARMOR. Himiko is understandably surprised when Miyu asks her, of all people, for help in rescuing Labaa, her enslaved demon. She agrees on condition that Miyu explains about herself and the Shima (Gods and Demons). Himiko soon learns that even Miyu's power has its limitations. **Episode 4: FROZEN TIME.** Miyu and Himiko recall the events of their lives that have made them what they are today, during a visit to the house where Miyu grew up. Himiko also learns the full truth about the strange bond and the Vampire Princess... Cat.#AT092-005, 50 min., \$39.95.



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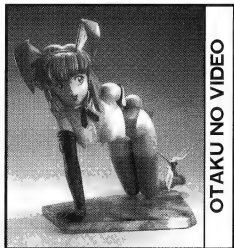
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GODZILLA VS. GHIDRA

Released December 14th, 1991, **GODZILLA VS. KING GHIDRA** is the eighteenth Godzilla film and marks the return of composer Akira Ifukube to the series. Director Kazuki Ōmori and effects supervisor Koichi Kawakita return to their second Godzilla film after doing a successful job with **GODZILLA VS. BIOLLANTE** ('89). Once again, Godzilla is a powerful destructive force that looks as sinister as he did in the last movie. One of the best Godzilla suits to stomp across the screen, his match is King Ghidora, that three-headed monster that packs an exceedingly ferocious firepower. Caught in the middle is Japan, whose future economic success is considered in this film.

The prologue is set in the year 2204, as a submersible discovers the remains of King Ghidora, who fought Godzilla in the 20th century. The scene shifts to July, 1992. A UFO is seen by many people above Tokyo. Terasawa Kenichirou (Kohsuke Toyohara), who made a lot of money writing about ESP, is asked by his editor, Morimura Chiaki, to write a story about the UFO. He would rather write stories about human affairs and is more interested in a newspaper article about a man who claims to have seen a dinosaur. Terasawa pays a visit to Ikahata, who says a dinosaur saved the lives of the battalion he was in on Lagoss Island, part of the Marshall Islands, in 1944. It had attacked the Americans and had driven them off.

Saegusa Miki (Megumi Odaka—the esper from **BIOLLANTE**), part of the Godzilla team, is asked to investigate the UFO. She tells that Godzilla, now at rest in the Japan



Sea, is still affected by the anti-nuclear bacteria after his battle with Biollante 1,000 days ago. They also have radar images of the UFO at Godzilla's position. Dobashi Ryuzou, the head of security, wonders if there can be a connection.

Terasawa then sees Mazaki Hirunori, an expert on dinosaurs, who believes that a dinosaur may have existed on this island. More research by Terasawa uncovers that Lagoss Island was close to Bikini atoll, the site of nuclear tests in 1954. He theorizes that the radiation turned the dinosaur into Godzilla.

Terasawa then pays a visit to Shindo Yasuaki (Yoshio Tsuchiya), the head of Teiyo Corporation, and battalion commander of Lagoss Island in 1944. When Terasawa mentions the dinosaur, Shindo says that he was wasting his time. Terasawa tells Shindo his theory that the dinosaur became Godzilla. This seems to strike a nerve with Shindo, who shows the writer photographs of the tyrannosaur.

The UFO lands and three persons emerge. Wilson (Chuck Wilson), Grenchiko, and Emi Kano (Anna Nakagawa). They claim to be from the 23rd century and want to see the Japanese Prime Minister. They teleport to the Prime Minister's office and tell him that in the 21st century, Godzilla will destroy Japan. The future men offer to get rid of Godzilla and then show them a book.

Terasawa is then called in by the security agency who show him the book he is still writing. The future men want to go back to Lagoss Island to transport the dinosaur off the island. They want Terasawa, Miki Saegusa, and Mazaki to accompany them. The three of them board the time machine called MOTHER, where they are introduced to M-11, an android (Robert Scottfield).

Emi and M-11 take them back in time to Lagoss Island in a smaller time ship referred to as KIDS. Along for the ride are three Dorats, genetically engineered critters that sense what the humans feel through microwaves. On Lagoss Island, they witness the events Terasawa heard about. They see a younger Shindo via M-11's scanners. They witness the American attack on the Japanese troops, and see the dinosaur. The American open fire on the prehistoric monster, who slaughters them. Emi confirms that this is, or will be, Godzilla.

FILMOGRAPHY

GODZILLA, King of the Monsters (11/1954)
 GODZILLA RAIDS AGAIN (4/1955)
 KING KONG VS. GODZILLA (8/1962)
 GODZILLA VS. MOTHRA (4/1964)
 GHIDRAH, The 3-Headed Monster (12/1964)
 GODZILLA VS. MONSTER ZERO (12/1965)
 GODZILLA VS. THE SEA MONSTER (12/1966)
 SON OF GODZILLA (12/1967)
 DESTROY ALL MONSTERS (8/1968)
 GODZILLA'S REVENGE (12/1969)
 GODZILLA VS. THE SMOG MONSTER (7/1971)
 GODZILLA VS. GIGAN (3/1972)
 GODZILLA VS. MEGALON (3/1973)
 GODZILLA VS. MECHAGODZILLA (3/1974)
 TERROR OF MECHAGODZILLA (3/1975)
 GODZILLA 1985 (12/1984)
 GODZILLA VS. BIOLLANTE (12/1989)
 GODZILLA VS. KING GHIDRAH (12/1991)
 GODZILLA VS. MOTHRA/BATRAH (12/1992)

They return in a few days to witness Shindo and his troop giving their last respects to the wounded dinosaur that saved their lives. After Shindo's troops disembark, M-11 teleports the dinosaur to the Bering Sea. But before they depart, Emi leaves the three Dorats on the island. Miki wonders where the Dorats are, but Emi just gives the order to time-warps.

The time travellers return to 1992 to find that Godzilla is no longer around, but King Ghidora has appeared. Miki is convinced that Emi left the Dorats there deliberately. King Ghidora destroys Fukuoka City on Kyushu Island, headquarters of Shindo's industrial empire. Shindo vows vengeance on the monster which destroyed the property he built up since the war.

With the ability to control Ghidora, Wilson wants to destroy all of Japan, except Tokyo. Wilson plans to dictate the rebuilding of Japan through a super computer he will force the Japanese Government to accept.

Emi, who never knew the full extent of Wilson's plans, is horrified at the destruction. She goes off to warn Terasawa, and tells him that everything Wilson said of the future is a lie. The reality is that in the 23rd century, Japan has become a world power, buying up nations left and right. Wilson and Grenchiko head an international organization opposing the Japanese expansion. They stole the time machine to go back in time to alter history.

Dobashi speculates about making another Godzilla out of the dinosaur in the Bering Sea. Shindo

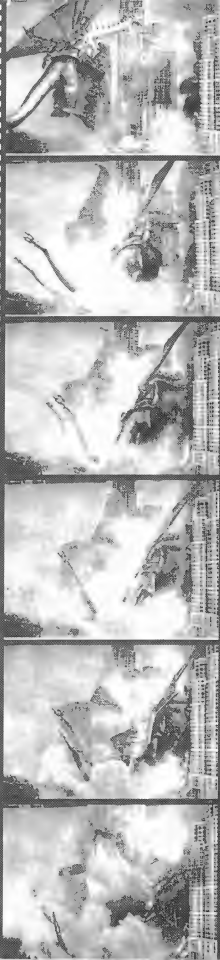
KING OF THE MONSTERS

Since his first appearance in 1954, Godzilla has become one of the biggest names in SF history, with 18 feature films already to his credit. Now entering the '90s with a vengeance, the Big G is more powerful and frightening than ever. TOHO studios, who started this saga 38 years ago is still baffled by his popularity. From the evil destructive force he was in his early days, Godzilla has evolved (or rather devolved) through the late '60s and '70s into a hero for children and a savior of mankind. In retrospect, this turned out to be a great mistake, for the children as much as the older fans rejected this silly interpretation of Godzilla. It is the bad and deadly menace we love best.

1984 saw Godzilla reborn as a threat to mankind and public response was quite clear at the box-office. In his two films since he has become even meaner his revenues have grown accordingly. TOHO is not about to make that same mistake again (hopefully).

The next epic, GODZILLA VS. MOTHRA, features the return of another classic monster from the golden age of the "Kaiju Eiga" (monster movie), plus an added surprise: a new evil counterpart of Mothra named Bathra, a vicious bat-like creature.

André Dubois





GODZILLA SAVES JAPAN

While there are more and more reconciliations between Tokyo and Washington, the last Godzilla movie is drawing full houses in Japan. The mutant dinosaur, being of his time, come to the rescue of Japan against treacherous strangers who are jealous of its economic power.

In the first movie, shoot in 1954, a small lizard was transformed in a giant dinosaur by the radiations from an American nuclear test in the Pacific. He become then Japan's symbol, only country to had suffer from the atomic bomb. Thirty-seven years later, in *GODZILLA VS. KING GHIDRA*, the dinosaur take a deeper meaning by saving in extremis a Japanese garrison stationed on a Pacific island "from the massacre of the American aggression", said Kazuki Omori, director and script writer. But Hidekichi Yamane, one of Toho's advertising director, refuse to see in this movie an anti-American tone. "Most Japanese lives in small apartments and feel frustrated because they have not profit from the take-off of the Japanese economy in the last years", he said insisting on a scene where Godzilla crush the huge town-hall of Tokyo, symbol of Japan's emergence as economic superpower.

The movie was a huge success. It was shown in 250 theaters in Japan, before a public of 3.5 millions, rivaling with Godzilla's success of the '50s and '60s. It cost around \$12 millions and will probably be distributed in United State and Germany this year.

From an AFP dispatch

reveals a startling secret. He owns a nuclear submarine with nuclear weapons, "not in Japanese waters, of course." He wants to use it to remake Godzilla. Shindo has a convincing argument, for the government has no better solution. Shindo still thinks of the dinosaur as his savior.

Miki senses the presence of Godzilla. But it is the dinosaur that exists now. Terasawa finds an old news article about a nuclear sub that sunk in the Bering Sea. He goes off to see Shindo and Emi goes with him. However, M-11 stops them and takes Emi back to Wilson.

Shindo's submarine is off Kamchatka when it encounters Godzilla. By the time Terasawa finds out that Shindo's sub has been sunk, he cannot join Miki and Mazaki for the reprogrammed M-11 and Emi have just arrived. The three of them launch an assault on the time machine. While Miki finds Godzilla, now reborn bigger than before thanks to modern nuclear technology.

Meanwhile, JSDF F-15s fail to stop Ghidora. As Wilson & Grenchiko watch, they see something on their scanners. Godzilla has made landfall in Hokkaido.

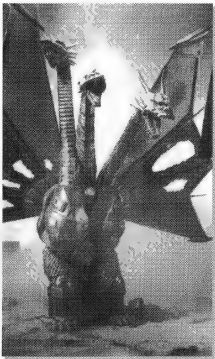
Wilson sends King Ghidora after Godzilla. The two monsters are locked in mortal combat. As Ghidora gets the upper claw, Emi, M-11 and Terasawa blow up the computer controlling Ghidora. The battle continues as Emi confronts Wilson. MOTHER is programmed to return to 2004 in 20 minutes after the computer was destroyed. An enraged Emi flings herself at Wilson. Just as things are looking bad for Emi and Terasawa, M-11 shows up and clobbers the duo terrorists into unconsciousness. As the avenging tri flees in one of the KIDS, Emi realizes they can't let Wilson return to the future. They prepare their teleporter and turn it on MOTHER.

Godzilla blasts the middle head of King Ghidora. MOTHER gets teleported right next to Godzilla. As Wilson and Grenchiko regain their senses, they check to see where they are. The last thing they see is Godzilla opening his mouth as a glaring radioactive breath vaporizes MOTHER. As Godzilla roars his latest triumph, Ghidora takes flight long enough to be knocked into the sea by his rival.

Back in Tokyo, M-11 predicts that there is a 91% chance of Godzilla striking into Tokyo. Godzilla stomped into Sapporo, and a deadly battle with Maser Tanks ensues.

As they watch in horror, Emi is asked to return to the future and try to resurrect Ghidora to fight Godzilla. In 2204, the scene that follows the prologue, Emi and M-11 discover Ghidora still has a faint heartbeat. Their plan: make Ghidora a cyborg to save the country, destroyed by a monster after vain prosperity.

Godzilla is sighted in Tokyo Bay, and our heroes watch as death heads for Shinjuku, where Shindo waits for his dinosaur. Dobashi is talking to Shindo on the phone, urging him to leave. Shindo was able to prosper thanks to a dinosaur that saved his life. Now that prosperity is being destroyed by that same dinosaur. Shindo looks out of his office window right at Godzilla. The monster turns to face the human. With a slight bow, Shindo acknowledge his former savior. A memory of Lagoss Island. For a moment, Godzilla pauses as if to acknowledge a memory. Shindo has chosen his place to die, a death granted by his former savior.



As Godzilla approaches City Hall, wreaking havoc around him, the monster hears something. Its head turns to see Mecha Ghidora time-warps into the sky. "Emi, you did it!" Terasawa cries. Emi is controlling the cyborg with M-11 built into the cockpit. The two engage in fierce combat as two of the newest skyscrapers get destroyed in the process. Finally, Emi uses the Godzilla grip, metal arms that come out of Mecha Ghidora's torso and lock onto Godzilla. Lifting up the great deathbeast, Emi takes Godzilla away, but a final blast sends both plunging into the ocean. Emi barely escapes, and, to herself, says goodbye to Terasawa, one of her ancestors. She returns to the future as Terasawa looks on with his editor Morimura Chiaki (Kiwako Harada). On the ocean floor, Godzilla stirs to life.

For GODZILLA VS. KING GHIDORA, director Kazuki Omori brought back several Toho veterans, including Yoshio Tsuchiya as Shindo. Tsuchiya has appeared in *The Human Vapor*, *Matango* (*Attack of the Mushroom People*), *Destroy all Monsters*, *Frankenstein Conquers the World*, and others. Shoji Kobayashi, who plays Dobashi, was Captain Marumatsu, the first Science Patrol Chief of *Ultraman* and also appeared in *Kamen Rider*.

Chuck Wilson is one of the more famous gaijin (foreigner) talents in Japan. He usually does TV talk shows and specials for a foreign viewpoint. He is very athletic, which helped getting him picked as the General for a gaijin team on the "game" show *Raid on Takeshi's Castle*.

Staff:

Japanese names are presented in the Japanese style. Family name first, individual name last.

Executive Producer: Tanaka Tomoyuki
Screenplay/Director: Omori Kazuki
Director of Special Effects: Kawakita Koichi
Music Supervisor: Ifukube Akiro

Cast:

Tohohara Kōsuke as Terasawa Kenichirō. He writes for *Mu* books and is famous for his books on ESP. Wants to write about human affairs.

Odaka Megumi as Saegusa Miki. Esper girl from *BIOLLANTE*, can identify and trace Godzilla by its brain waves. She is called in to investigate UFO.

Tsuchiya Yoshio as Shindo Yasuaki. He is head of Teijo Corporation, the combine that was most instrumental in Japan's postwar economic recovery.

Kobayashi Shoji as Dobashi Ryūzō. He is head of security. Chuck Wilson as Wilson. He is the leader of the people from the future.

Nakagawa Anna as Morimura Chiaki. She is Terasawa's editor at *Mu* books.

MOTHER: The Time Machine.

KIDS: Small craft capable of time travel with teleporters.

Dorats: Genetically engineered pets from the future.

Akira Ifukube has updated some of his themes from previous Godzilla films, which lends this film a powerful musical score that harks back to those earlier days. The important thing is that for the most part, the music flows nicely with the visuals.

The movie also asks some questions on how Japan is perceived as an economic world power. Some critics claim this film was full of American bashing, when it actually takes a harsher look at what Japan might become. In any case, the movie is entertaining. Omori is a director who knows how to create characters that are interesting and have personality. The attempt to keep the human drama linked

with the monsters plot is effective. And the direction of the effects with enough low camera angles of the monsters to impart the vast size of these Kaiju (Giant Monsters). While the monster and miniature sets are nicely done, including matte work, the effects on M-11 vary.

Shortly after the release of GODZILLA VS. KING GHIDORA, it was announced that the next film in the series will be GODZILLA VS. MOTHRA with a tentative release date of Dec. '92. Poster art has already appeared for it in *Uncrusen Quarterly*, the Japanese magazine devoted to fantastic films both domestic (Japan) and abroad.

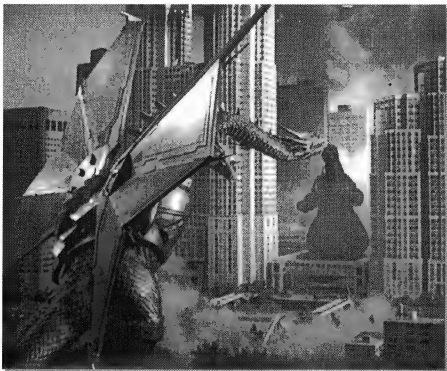
By Phil Lipari

Thanks to John Carr for info on Chuck Wilson
And Martin King for Moral support.
Rob Fenelon, editing.

GODZILLA KIDNAPPED!

On July 25th, 1991, a Godzilla suit was stolen from the Nagoya office of Toho. Ten of these latex suits, measuring two meters tall with a one-meter long tail and weighing around 15 kg, were produced at a cost of 60,000¥ each for an advertising campaign of GODZILLA VS. KING GHIDORA. No one knows what happened to it but it is clear that it probably had been stolen by an unconditional fan of the giant dinosaur. If the suit was never found, at least Toho was comforted by the fact that the coverage of this incident by the press and the TV news was so important that it made a great deal of publicity for the movie. It could not have been better if the whole affair would have been planned!

Reported by Itoh Yoshiyuki and André Dubois



ANIMÉ? OUI OUI OUI!

by Philippe Lhoste

In France today (1992), there are six TV channels (plus some cable channels, including a public one). The first channel, TF1 (Télédiffusion Française 1), was public, but is currently private. The second is public; its name is A2 (Antenne 2). While the third is public as well, with regional structure, but national broadcasting. Its name is FR3 (France Régions 3). The fourth is a private coded channel and requires a subscription to unscramble their broadcast. Its name is Canal+. The fifth, named "La 5", is private as is the sixth channel which is almost entirely dedicated to music, so it's called M6 (musique 6). Actually, the fifth channel has been discontinued, due to financial problems, but I will be writing as if it still exists, for both ease and because of the great role it played in the anime scene in France. All the channels broadcast a greater or lesser number of animated series. The private channels show a lot of Japanese anime, and some American series, while the public channels use less Japanese stuff and more French co-productions (such as DIC series).



Animated series, particularly Japanese anime, are not highly regarded in France, notably by the TV critics, many parents and some sociologists. They think these series are poorly animated, badly drawn (the big eyes are disturbing) and have stupid stories. It is always the Japanese series which are criticized. The American ones are often forgotten (or taken for Japanese perhaps, they actually don't look very closely at them) and the rare French series are always good! One consumer magazine, which had only seen one or two episodes for some series, criticized the whole show on this basis... One of the harshest criticisms is about the violence. HOKUTO NO KEN (Ken le survivant) was almost taken off because of that. While KINNIKUMAN (Muscleman) was taken off because one of the friends of the hero sported a swastika. Note that American para-military series like GI Joe or Rambo are not criticized!

Fortunately, anime is very much appreciated by the children and the private channels show whatever pleases their public (the public channels do too, but less obviously). So there is a great deal of anime on French TV. But frankly, among all the series aired, while there is some very good anime, there is a lot of garbage too...

More and more lately, the broadcasters are quick to cut out the scenes they consider too offensive, (sometimes for the nudity, but more often for the violence). And this can be up to several minutes for some series. Strangely enough, these censored clips may be seen in some reruns...

All anime series are translated and dubbed, usually with good to excellent results, but sometimes the quality can be poor (generally with poor series, such as the SMURFS or GI JOE).

The length of an episode spans from 18 to 21 minutes, including the title and the credits (Some series have 10 minute episodes while some French series have 1 to 3 minute episodes). The original Japanese titles and credits are rarely kept and are usually replaced by an edited sequence of scenes from the series, accompanied by an original French song. The same sequence is then used for both titles and credits.

On the private channels, the episodes are usually broken up by advertisements in the middle of an episode (only one break is allowed, for under 5 minutes). There are less ad breaks in the summer and more just before Christmas (advertising for toys, of course). The public channels don't have breaks for ads (the ads are before and after the episode). (Actually, for the past months, there have been no ads during anime episodes. I suppose it is an order from a government committee.)

A recent trend is to omit the titles and credits to save time. They may sometimes even cut a few minutes at the beginning of episodes (or even in the middle; and it is NOT censorship). Gross. They'll sometimes broadcast only half an episode at a time.



On TF1, the series are introduced by Dorothee, a female performer who has become a very popular singer with the children. She is assisted by three other entertainers, and between episodes (or even in the middle!) they will sing or play (silly) games. On A2 and FR3 there are hosts too, but they tend to copy TF1, alas, especially on A2. (FR3 now has an animated presenter.) On Canal+, La 5 and M6, episodes are shown without presenters. On La 5, an animated hare used to make short introductions to the shows but it disappeared and there were several unsuccessful attempts to replace it.

When a series is successful (most of them are), they are reshown. In fact, in summertime, there is almost nothing but reruns. For the last two years, there have been very few new series, and almost exclusively reruns. They even traded series between channels to serve them as new!

Actually, M6 has stopped broadcasting series for youngsters (they never had many series, anyway), and La 5, one of the biggest suppliers of animated series (with TF1), went bankrupt. It is a great loss for the anime fans in France! There are less and less animated series broadcasted. One of the reasons is that a government committee asked for the broadcast of only French series in the afternoon, when there is the greatest audience. But before that, there was a great deal of anime on the TV, with 30 to 50 hours of programs for young people each week. Hundreds of animated series have been broadcast since the beginning, which started in 1974, with two Tezuka series, "Le Prince Saphir" (RIBBON NO KISHI) and "Le Roi Léo" (JUNGLE TAITEI). But the really great boom began in 1978, when "Goldorak" (GRANDIZER) and "Candy Candy" were aired for the first time.

Until recently, there was little fandom activity in the anime field. There was a professional magazine, namely Club Dorothee Magazine, speaking only of what was going on in the show of the same name on TF1. There was also an almost professional association, Beff Toh, making exhibitions for manifestations such as Le Salon de la Bande Dessinée d'Angoulême. I suppose there was a lot of small, local fan-clubs, mainly Saint-Seyr fan clubs, as this



is one of the favorite series in France (with more than seven reruns!). But as they are local, they remain unknown to most of the fans.

There is very little manga translated in France. Actually, there is only a translation of the US edition of Akira in magazine format and in paperback compilations, and a costly paperback translation of Domu (from Otomo too). There was, in the early eighties, a Swiss magazine, "Le cri qui tue" (The killing shout), created by an exiled Japanese, translating some manga in French, but it was discontinued after only five issues.

Except in Paris, it is quite difficult to obtain anime goods or manga. Recently, some shops who used to sell US comics began selling manga and other goods. In Paris, a Japanese book shop used selling manga to Japanese people in Paris and to some fans. Then the Club Dorothée Magazine spoke about them, and this little shop was suddenly stormed by dozens of youngsters who wished to buy the manga of their favorite shows (mainly Dragon Ball and Saint Seiya, then City Hunter). It was good and bad for the shop, and very bad for the old fans who used to go there. The sales were high, but also came some thieves, as most of the customers were very young and impecunious. That was intolerable for the owners of this shop (called Junku by the way). They were forced to install a thief detector and to paste horrible magnetic stickers, very difficult to remove without altering the inside cover. The books are now sealed in plastic bags to protect them, and it is therefore difficult to discover new, interesting manga. The prices boomed and they were forced to order them by plane instead of boat, the latter being slower but cheaper. As a final desperate note for the old fan, there is an impossible crowd in the shop on Saturday after-

noons, and many more on the pavement, showing their new purchases, blocking the path and howling Japanese lines! (Well, actually, it's fun, but we fear it gives a bad image of the fandom.) Another popular shop is Tonkam, selling US comics and, now, manga, books, resin & vinyl models, compact discs, laser discs, cells and various anime goods. The Saturday afternoons are hectic there too... Some other comic shops try to sell manga and models, but at very high prices.

On the fanzine front, there was little activity in the anime/manga field until recently. One day came out a little fanzine, Mangazone, talking about manga, of course. It publish only one issue, because a prozine about US comics, Scarce, offered its creator to make it in a better format and with a greater distribution. Mangazone, in its A4 format, began in the middle of 1990 and now has four issues out and is about to print out the fifth with a color cover.

In April 1991 came out TéléFiction, a critical magazine about TV created by the association named "Les pieds dans le PAF". It is a pun about the PAF, the "Passage Audio-visuel Français", the French audio-visual landscape, and the expression "Mettre les pieds dans le plat", or in English, "to put one's foot in it". It means to criticize how the French TV is managed, from the spectator's point of view, saying aloud what the others think. This first (and only) issue was aimed at the animated series, and was the first to examine them seriously, without prejudice.

The same month came out AnimeLand, the first French fanzine about anime with national distribution. It was sponsored by "Les pieds dans le PAF", which gave them facilities for typesetting and printing (and an office share). TéléFiction and the first AnimeLand were more or less the same project, but the staff of AnimeLand wanted to make more than a special issue.

The sixth issue of AnimeLand has just been printed (with a print run of 2000!). It has a magazine format, with thick, glossy paper, a color cover, and counts 60 pages. From AnimeLand came out Animarte, an association offering discounts in some shops and planning to offer anime goodies. This association has over one hundred members. Animarte distributes Move Design, a fanzine translating manga.

Another fanzine has national distribution (but a much smaller print run). It is called "Sumi Joohoo". It has a A5 format and has produced five issues so far. There is also an association aimed at the Robotech series, the "Robotech French Force", grouped with "Allo la Terre", originally aimed at RPG. New fanzines are popping up of late, as the abovementioned association, Beff Top, has just issued a new fanzine, "L'effet Ripohé", also in magazine format. And the Tonkam shop has cre-

ated another fanzine, "Tsunami", with color cover and comic format, more aimed at manga. An APA, Animapa, has been created at the beginning of the year. Andis going to have its fourth issue (#3). It has about twenty members.

There has been no anime convention until now, but there are plans for one. The only anime which could be seen in cons were in SF or BD (comics) conventions.

One of the big event of the year in the anime field in France was the "Festival de Corbeil du film pour enfants", the festival for children films, with Japan as guest country. There were Japanese producers and directors presents. Among them was Isao Takahata, the director of "Hotaru no haka" (Tombstone for fireflies) and "Omohide poroporo" (Only Yesterday), which presented its own films and those of his workmate and friend, Hayao Miyazaki. We have had the chance to see in theaters, such masterpieces as "Tonari no totoro", "Majo no takkyubin", "Laputa" and "Nausicaä", plus the above-mentioned. There were also among others, numerous Osamu Tezuka films too. That was great (except it was difficult to screen all of them because they were shown in the middle of the week, in the middle of the day, and far from Paris...). It was during the holidays for the kids, but for those who worked, it was quite hard to see them.

As you see, things keep moving and there are many projects. Activities revolve more around TV series than films or OAVs because it is easier to turn on the TV than to find tapes. Yet we are trying to show there is a whole world still unexplored by most, and so exciting!

The above informations were exact in the middle of August 1992. The early version of this article has been published by Anime UK, the English fanzine about animation.



EXAMS, ROMANCE & COMEDY

ANIME STORY

Maison Ikkoku is one of those series that everyone has heard of, but practically no one has seen or is really familiar with. Rumiko Takahashi, the series' creator, is best known for her *Urusei Yatsura* series. Certainly *Urusei Yatsura* is a great deal more chaotic, with an "anything goes" type of storyline. *Maison Ikkoku* is a great deal more realistic, and so one doesn't see great tiger bulls running down the street, space taxis landing on the lawn, or little brown fish floating through the air.

What one does see is a group of ordinary people, with well-defined personalities, living together in a house that you might expect to find in a lower class Japanese neighborhood. The different characters all have separate apartments, but really form a family—certainly their interference in each other's lives shows this.

MAISON IKKOKU

Yusaku Godai - a reasonably nice young man who starts out the series as a "university ronin" (someone who hasn't been able to pass a college entrance exam yet). He overcomes this stigma quite early in the series, but doesn't manage to escape his prying neighbors, who are always interested in his infatuation with...

Otonashii Kyoko - a beautiful young lady who takes over as caretaker of *Maison Ikkoku* in the first episode. She is compassionate, intelligent, and quite obviously upper class. She fascinates Godai from the beginning, but is not a naive young girl. She has been recently widowed and still loves her late husband.

Akemi - a redhead who lives next to Godai, who seems to spend most of her time lounging around in a transparent negligee when she isn't serving drinks at a bar or getting smashed with...

Yotsuya - a man who lives on the other side of Godai, who thinks nothing of bashing holes in Godai's wall so he can "borrow" food or start a party with Akemi and...

Mrs. Ichinose - a stout housewife whose husband is usually absent, who is devoted to her soap operas and drinking. She has a young son named Kintaro, who sometimes has a hard time fitting into this all-adult atmosphere.

Mitaka - handsome, self-assured, rich, and a great tennis pro, he is everything that Godai is not, which often creates quite a bit of tension between the two. He does have one flaw that is a great disadvantage in his pursuit of Kyoko - his fear of dogs, namely...

Soichiro-san - Kyoko's dog, who is quite amiable. He is named after her late husband, Soichiro. In the first few episodes, this really confuses Godai when Kyoko makes references to "Soichiro" which is quite inappropriate for a dog.

Koze-chan - a young high school girl who tends to cling like a leech to Godai. She is so cute, it's annoying. Godai is fond of her, but not to the extent as he is of Kyoko. At times, he has some trouble escaping her.





This is a series that may be difficult for new anime fans to get interested in, since it requires a level of "anime absorption" that takes hours of watching to achieve. The viewer also needs to have some interest and knowledge of Japanese society, its do's and don'ts. Otherwise a lot of the situations will mean nothing and will really be confusing. There are no large mechas, no characters with psychic abilities, and no weird hairstyles. This is just a simple show with everyday people, who live normal lives, and have good days and bad days.

It never gets dull, though: the love triangle (well really, it's a pentagon - Mitaka likes Kyoko who likes him and Godai, and Godai loves Kyoko and likes Koze-chan who loves him, and then I haven't even mentioned Yamami, who has a crush on Godai...), the parties, the time Godai gets a little too drunk and almost carries off Kyoko, etc. Also the time Godai fell out the window after just rescuing Kyoko from falling and broke his leg, and the time Godai got trapped in a room with Yamami, who was deliberately wearing almost nothing - it gets rather

soapoperatic at times. And it's funny, too... just not quite so obviously hilarious. It does need to be seen in sequence, from the beginning, since it isn't quite so episodic as *Urusei Yatsura*.

Susan Houston
From *The Rose* #12, p. 8

A very interesting and quite funny series that shows a lot about Japanese culture. It is easier to watch though if you have a subtitled copy. There's at least one, done by the Club of Vancouver (BC). Check the advertisement in PA#17 for the address. For those who, like us in Montréal, understand French, it is one of the many series translated in French and broadcasted on TV in France. It's even available on tapes (but on SECAM system) under the name "Juliette, je t'aime". But don't lose hope, Viz Comics will begin to publish the manga next June. On our part, we will soon run a series of article on this quite popular and interesting animation.

CJP



KIMAGURE
ORANGE
ROAD

The obtention of that series shows one thing: AnimEigo is truly a video company who wants to please the fans! When I first heard of "Kimagure Orange Road", I was rather skeptic. I mean, come on! A teenage love triangle between a guy with psychic powers, a bubble-headed cutie and a saxophone-playing beauty was not exactly the kind of stuff I could get hooked on. Of course, I was wrong. Have you ever had the feeling that you are returning back in time? That is the feeling I get when I watch "Orange Road". Ok, I'm not psychic or anything, but I, like probably millions of fifteen year olds, also had problems when I was that age. I didn't know what to say or when I knew what to say. I just couldn't say it the right way! As I get older, I try to recapture that feeling of discovery, of being young again. Judging from the fans' response to "Kimagure Orange Road", I'm probably not alone feeling that way. Who do you prefer? Hikaru-Chan or Madoka? Am I an idiot if I prefer Hikaru-Chan? Or a masochist if I prefer Madoka? That is the question! And there's only one way to know: by buying "Orange Road". ★★★★★

REVIEWS

BUBBLEGUM CRISIS

Since this series is rather long, I'd rather give you capsule reviews of each, so here goes:

• **BGC1** "Well, since this one was done back in 1986, we can't ask it to have outstanding animation, but it more than redeems itself with a very good story. The intro, with Priss singing "Konyawa Hurricane" mixed with combat scenes between A.D. Police and a "boomer", is now a renowned classic. ★★★★★

• **BGC2** "Born to Kill": This one is, in fact, part 2 of BGC1. It's as good as the first one and this time, the focus of the story is on Linna. I always thought the battle scene at the end is much too short. The intro song is one of the best I've ever heard in Japanese animation. ★★★★★

• **BGC3** "Blow Up": This is more or less considered the end of the first BGC's plotlines (the "Knight Sabers" vs Brian J. Mason). Lots but lots of action and we get to see the motoslaves in action! ★★★★★

• **BGC4** "Revenge Road": The least interesting of the bunch. I frankly don't see why they bothered with this one, mostly because the plot is ridiculous. Priss has a nice motorcycle in this one though. ★★

• **BGC5** "Moonlight Rambler": This was the first BGC I ever saw. Personally, I think it's perfect in every aspect. The characters were slightly redesigned and looked much better than before. The mechas are awesome, especially the "D.D." Battlemover and the story is the best so far. The end is rather sad, but goes very well with the plot. ★★★★★

• **BGC6** "Red Eyes": This is, in fact, part 2 of "Moonlight Rambler" and closes that plotline perfectly. I recommend to watch part 5 and 6 the way

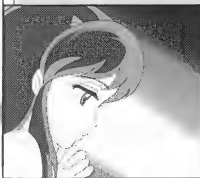
you watch a movie. It's the best way to do it. Very highly recommended. ★★★★★

• **BGC7** "Double Vision": This is a return to the one-shot episode format of BGC4. But, this time, the story is excellent and is closely related to the events of BGC2. Lots of action and the song for the end is superb. ★★★★★

• **BGC8** "Scoop Chase": This time the story focuses on Nene! This means lots and lots of cuteness and funny moments. Although the action is slow to begin, the end is action-packed. To all the ones who ask themselves "What in the world is Nene doing in the Knight Sabers", watch this one! Trust me, there's a reason why she's there. Of all the BGCs, "Scoop Chase" is the funniest. ★★★★★



URUSEI YATSURA



Personally, I don't know what to say about this series. I found it too difficult to understand in Japanese and now that I know what the characters are saying, I'm not exactly excited. Ok, the first episodes are a riot, but as it goes along, it becomes too complicated. If I want to watch something nuts, I truly prefer "Ranma 1/2". I know that there are big fans of "Urusei Yatsura" and I'm more than happy that "AnimEigo" decided to translate it but I, personally, am not interested in it. But I recommend it to the fans; the subtitling is perfect and easily understandable. If you're a fan, go for it. ★★★★★

R I D I N G B E A N

This is another one shot from Youmex. Unfortunately! Because this is one of the best OVA I've ever seen. The plot is, well, quite simple, but it works. It goes like this: Bean Bandit is what we could call a "courier". By that, we mean that he transports "things" very fast. Thieves, for example. And he's got a car, a very fast and powerful one, which he uses with rather destructive skill. And his partner Rally is not much better company. She likes guns and uses them with graphic precision. There's one thing Bean doesn't like: being used. That he cannot tolerate and he will do everything in his power (and by that I mean everything!) to punish the people who used him. The OVA recounts one of these incidents, where Bean and Rally were set up to take the fall in a kidnapping. As if this wasn't enough, a cop obsessed with revenge also wants a piece of them. This means action, action, more action. The characters, created by Kenichi Sonoda (who also wrote the original story) are a riot, especially Bean and Percy, the freaked-out, bent-on-revenge cop. The music is also quite appropriate for the atmosphere. Some rather graphic violence, but nothing to be concerned about. I highly recommend this OVA to anyone who likes lots of action. ★★ ★

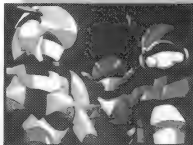


M E T A L S K I N P A N I C M A D O X - 0 1



This was the first Japanese animation (in its original form) I ever saw in my life. Being used to "Robotech" and being a mecha fanatic, it was an extremely rude awakening. Although the story is a little simple, the action is non-stop and the characters are quite unique (I have not seen anymore of that artist's stuff. Did someone see anything? Ed.) From the ending, it is obvious that there is no follow-up in the works. And the possibilities of a follow-up are still nonexistent. I should mention that the design of both the "MADOX-01" and "MADOX-00" are truly incredible and are, in fact, so realistic that many engineers say that a real power suit could be built exactly like a "MADOX"! All in all, watch "MADOX" for fun, but don't look for a story! ★★ ★

B U B B L E G U M C R A S H



Ok, I'll say it right now: I did not like these OVAs. In fact, I'm totally disillusioned. I expected something great and was cruelly disappointed. The animation is worse than BGC 1, the music (such an important part of BGC) is uninteresting at best, the mecha designs are not very good (and that battling fighter. What a rip-off!) And to top all this, if you take the three episodes, cut the intro and end themes, and stick them together, it becomes obvious that this was supposed to be a movie! And a rather bad one at that. The only episode that found some grace in my eyes was episode 2, with the "boomer" kid. It was cute and funny. Sorry, but I did not like "Crash". ★★

H U R R I C A N E L I V E 2 0 3 2 / 2 0 3 3

When I first heard about the concept behind "Hurricane Live", I expressed my doubts about its survival. Making music videos with animation! Nah! I was quite surprised when I saw "2032". The choice of the images going with the music was excellent (especially for "Konya Wa Hurricane") and they have even made new animation for "Asu e Touchdown". My only regret is that "Kodoku No Angel" (one of my favorite songs from BGC 1) was not there. "2033" was as good as "2032" and contained clips from live shows by the actual singers. I have only one complaint: Japanese performers are not exactly lively! A notable exception is Maiko Hashimoto (a.k.a. Vision from BGC 7) who can move in a rather sexy way. A far cry from Kinuko Oomori with her gum shoes in the live promotional clip of "Konya Wa Hurricane"! Those two videos are highly recommended to anyone who wants to see what makes the Japanese audiences' blood boil (especially true with "2033")

★★ ★



VAMPIRE PRINCESS MIYU

VOLUME 1:

My personal opinion on "Vampire Princess Miyu" is that brilliant! At first, I thought it would be a kind of cutesy "Wandering Child". Boy, was I wrong! Directed by Yoshihiro Hirano (who probably also had something to do with the character designs), it recounts the adventures of a "spiritualist" name Himiko, who, having met a young vampire girl named Miyu, follows her trail around Japan. But it is soon revealed that Miyu is much more than a vampire. She's also a hunter of evil spirits named "Shinma". Although Miyu saves her life many times, Himiko still doubts her and actually gets in her way more than once, thus causing Miyu's failure. This story is beautifully served by Narumi Kakinouchi's character designs, which really fit with the mysterious atmosphere. This mystery is mostly provided by the background music, with strong traditional Japanese overtones (particularly episode 2, with music straight out of Japanese Marionette Theater). As always with "AnimEigo", the subtitles are easy to read (I'm quite shortsighted, so if I can read the subtitles then I presume an ordinary person can read them easily). I give a thumbs up to "Vampire Princess Miyu" (and don't worry. There no violence whatsoever in this video, so it can be watched by a younger audience). ★★★★★

VOLUME 2:

And I thought the first volume was incredible! Ok, volume two is less wild, but the story is actually more interesting. In the first volume, we think of Miyu as the victim of Himiko's endless pursuit. In volume two, we discover that Miyu can be rather cold and manipulative but also gentle and loving. Her character gets that "living person" aura, something that is pretty rare for animation characters. The music is also beautiful, but not as "Japanese" as in volume one. I love "Vampire Princess Miyu", but why are there only four episodes? It should have been longer. Why, why? All in all, this animation is a masterpiece. ★★★★★



GENESIS SURVIVOR GAIARTH



I was fairly anxious to see this one. I had heard that it was very goofy. The designs I had seen were also quite promising. But to tell you frankly, I felt a little let down by it. Why? It is my feeling that this is a misdirected effort. By that I mean that the concept was excellent, but the story did not go as far as it should have. Think about it: a world destroyed by war, where technology is believed to be magic, inhabited by small groups of humans protected by robots fighting other robots. Boy, that could have been wild! But the problem is twofold. First, the atmosphere is definitely too light. We should have had a kind of "Record of Lodoss war" feeling while watching it. A dark, Middle Ages, oppressive atmosphere would have been preferable and the responsibility for this light atmosphere falls on the characters. Hiroyuki Kitazume is one of the best character artists in Japanese animation, but his designs do not fit a subject like "Gaiarth". They are simply too cute! Characters by Yutaka Izubuchi or Michitaka Kikuchi would have been a better choice. However the mechanical designs are perfect (I especially like the "ostrich" mecha) and the robots look suitably humorless and noble. The music is also very good. I recommend "Gaiarth". It is excellent, but it didn't go far enough! ★★



All reviews by Martin Ouellette.

(-)	Waste of money
★	Poor
★★	Fair
★★★	Good
★★★★	Excellent
★★★★★	Outstanding

MOVIE

Z E I R A M

Illia and Bob are bounty hunters. Illia is a gorgeous woman and Bob is an artificial intelligence. They are on Earth (in Japan precisely) to catch their next prey: Zeiram, a kind of intelligent bio-weapon. A monster. They cannot interfere with human affairs, or involve any human, or let any human discover their existence. They might lose their license. They already have a lot of trouble because Illia is trigger-happy and likes BIG weapons. To catch Zeiram without disturbing the life of humans, they trap it in the Zone, a kind of outer dimension that dephases a part of the Japanese city without its inhabitant. No one will be killed, no one will be in the way. But... two men from the electrical company come to investigate an illegal hook-up and find themselves accidentally brought in the Zone with Illia and... Zeiram. They will witness and assist a deadly combat between the two aliens.

Just another Japanese live-action monster movie? No. The best I have ever seen. The first time I saw a picture in a B-CLUB, I was intrigued. But it is the kind of movie that is not easy to see here. When I discovered that it was shown in the Montreal International Fantastic Movies Festival, I did not miss the chance. It has definitely an anime taste and show similitudes with GUNHEAD, GUYVER, and APPLESEED. The design of the Zeiram entity is quite interesting, the special effects are very impressive, the choreography of the combat is nice, the story is good (I did not feel any length), and the acting of the cast is fair. A nice piece of sci-fi action. A must.

ZEIRAM, Japan, 1991, 97 min. Director: Keita Amemiya; Script: Keita Amemiya, Hajime Matsumoto; Photo: Hiroshi Kidokoro; Cast: Yuko Moriyama, Yukihiro Hotaru, Kunihiko Ida, Mizuho Yoshida; Producers: Yushinori Chiba & Kouichi Sugisawa for Gaga Communications; Distributor: Toho International.

SOFTWARE

A N I M E F I L E R

Produced by S&S Software Company, THE ANIME FILER is the first filing system designed exclusively for animation fans, by animation fans. It is a nice little program to keep track of your anime video tapes or BGM CDs. It is useful and very easy to use. Its users' manual is very short (three pages) and straightforward so that the computer illiterate can use it with little trouble. However, it is not perfect. Version 1.0 was loading in the whole file and was consequently allowing only 600 file names per listing (records). They corrected that with v1.11 by using virtual memory. The file is now read in off the disk and thus allows a virtually unlimited number of listings. This is fast only if you have a hard disk and is otherwise quite slow on a floppy drive.

There are two type of records: video and audio. The program displays the record number and the five fields available: tape number, title, length, generation, and language. There are several operations available (add record, movement through the database, search, edit, delete, undelete) controlled by the function keys. You can sort the database and customize your printout by choosing which field should be printed. Nevertheless, the operation and the number of fields are limited. I can also complain that the display is plain and dull. I concede that ANIME FILER is cheap, very easy to use and customized for animation, but even if a true database costs a lot more and is a little more difficult to learn you still have more possible operations and a greater flexibility. You can customize your display and your printout, or add any field you want. Personally, I use FileMaker on Macintosh and I am quite satisfied with it (even if it cost me around \$150).

ANIME FILER is available for IBM-PC and compatible. It requires at least 256K RAM and DOS 3.3 or higher. A hard-drive and a printer are highly recommended. It should now also be available for AMIGA. The last time I heard from S&S Software, no MACINTOSH version was in the making (no problem, I ran the IBM version anyway on my MAC with SoftPC). You can order THE ANIME FILER for \$33.95 US (\$29.95 plus \$4 for shipping and handling) from S&S Software, 168 Barnebas Drive, Depew, NY 14043-1935, USA. Specify if you want a 5.25" or a 3.5" disk.

S
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Something that has bothered me lately is the fact that there will be two conventions this summer in the same part of the country at most the same time: Anime America in Santa Clara (June 25-27) and Anime Expo in Oakland (July 1-4). Though some might rejoice "Wow! Two great conventions this summer! ... too much of a good thing can be — most of the time — bad.

I think that it would have been better to either put more time between the two conventions (for example doing one in the summer the other in winter), or to make only one mega-convention with the two organizing teams combining their efforts. I have heard that the existence of the two conventions is due to some discord between the organizations which, if true, I find quite sad. It could even cause a dangerous split in anime fandom. The people of lanus will attend both, but that may not be an option for everyone, for either time or financial reasons. Anime Expo could be more popular because it seems more anime-oriented as opposed to Anime America whose look is more manga-oriented. Anime Expo is also the "oldest" of the two conventions and is scheduled to take place during the 4th of July weekend (an easier time for both working people and summer students). I am really sorry (and quite disappointed) that people from both conventions have not been able to put aside their disagreements and join forces to give everyone a convention that could have surpassed the memories of AnimeCon. Regardless of this, I wish success to both groups.

CJP

UPDATE

CHIBICON '93 is being organized by the Atlantic Anime Alliance and hosted by I-Con XII. This first East-Coast anime conference is to be held at the State University of New York (SUNY University Campus) at Stony Brook, NY (Long Island), April 16-18. It will include a non-stop anime theater, an anime game show entitled "Don't Touch That Dial", the first annual anime fandom awards, dealers and anime panels. Scheduled panel guests include Jo Duffy (English translator for the AKIRA comic series), Michael C. Ling (Artist of ROBOTECH 2: THE MALCONTENT UPRISINGS), and Jeff Thompson (Managing editor of ANIMENOMINOUS). The main convention hotel is the RADISSON HOTEL (3635 Express Dr. N., Hauppauge, NY 11788, Tel: (516) 232-3000). The membership was \$22 until Jan. 31st, but we don't know how much it will be at the door. For more information, you can write to: P.O. Box 10371, New Brunswick, NJ 08906-0371, USA.

ANIME AMERICA, held at Santa Clara, CA on June 25-27 1993 (see PA #17 & 18 for more details), has added Kenichi Sonoda to its confirmed GoH list.

ANIME AMERICA is soliciting contributions for an American dojinsshi (fan-produced comic) which will be sold at Comic Market. The sales proceeds will go towards the F.A.C.E. scholarship fund for aspiring writers and illustrators. Deadline for submission is May 15.

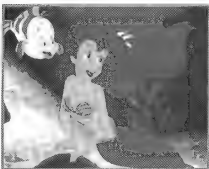
To celebrate the 10th anniversary of the premiere of Frederik Schodt's MANGA! MANGA!, Anime America is sponsoring a writing contest. You must write an essay between 25 to 500 words, where you persuade a friend (who is unfamiliar with the current comic scene and equates comics with bad children's literature) that MANGA! MANGA! is worth reading despite its decade in existence. Deadline for your entries is May 1st.

ANIME AMERICA is mounting a worldwide search for the funniest fans of the Dirty Pair. Each contestant will have up to 4 mins. to demonstrate to a live audience his claim to the title of "Dirty Pair #1 fan". Send a 1-2 page statement in English explaining your claim to the title of "#1 fan". Include a return address, and phone number. Your humorous entries must be in before May 31st. Remember to be persuasive! Send all entries to: 298-4th Ave., Ste. 472, San Francisco, CA 94118, USA.

ANIME EXPO '93, held in Oakland July 2-4 (see PA #17 & 18 for more details), has released its PROGRESS REPORT. A very nice and interesting publication, it contains information about: registration, Travel & Hotel information, dealers' room, art show, Guests of Honor (Scott Frazier, Michtaka Kikuchi, Hiroyuki Kitazume, Makoto Kobayashi, Haruhiko Mikimoto), programming and a modeling contest. For more information: Anime Expo '93, c/o The Society for the Promotion of Japanese Animation (SPJA), 2425 B Channing, Ste. 684, Berkeley, CA 94704, USA.



FLASH NEWS



Disney seems to have taken inspiration once more from the Japanese concept of Original Animation Video (OVA), i.e. animation released exclusively on the video market. There are at least three OVAs of *THE LITTLE MERMAID* that constitute completely new stories not linked to the movie and that were not shown either on TV or in theatres. One of them is about Ariel adopting a killer whale despite Sebastian's disapproval.

A.D. VISION, which has subtitled *DEVIL HUNTER YOHKO*, is publishing a quarterly newsletter (24+ pgs, B&W, comic style) that will feature upcoming Vision promotions, several original manga series, and a wide selection of fan art and anime-oriented articles. Vision is looking for submissions of art and articles and will pay contributors. A.D. VISION, 2709 Chimney Rock, Houston, TX 77056, USA. Tel: (713) 965-0886, FAX: (713) 965-9318. (From: The Rose #35).

Due to popular demand *AKIRA* comics return on a monthly basis. Will Marvel keep the schedule this time? Issue #34 will have 64 pages and is slated to be released in May.

Kodansha Ltd is in negotiation with a large movie studio to produce a live-action movie of *AKIRA*. At the request of the movie studio, Kodansha has requested a moratorium on new solicitations of the English-language version of *AKIRA*. It means that sales of the animation video are suspended for now; Streamline is allowed to sell off their stock, but not to produce more. This is only for few months, for the duration of negotiation, but if an agreement is reached and the live-action movie is produced, that will mean the total withdrawal of the animated *AKIRA* from the North American market for a long period. This would hurt not only Streamline, but also the American anime market (*AKIRA* being the most known anime and, therefore, the best ambassador for the American anime industry). One cannot understand why it is necessary to withdraw the animated movie in order to release the live-action picture... Either one should be able to profit from the other.

Dark Horse is working on a *BUBBLEGUM CRISIS* comic book. The artist will be Adam Warren. Toren Smith and Toshimichi Suzuki will also collaborate. (From: The Rose #35).

"Running Man", a Japanese animated short dubbed by Carl Macek, was played on MTV's *LIQUID TELEVISION*. MTV also showed an episode of *SPEED RACER*. (From: The Rose #35).

Viz comics will release, in June, Takahashi's *MAISON IKKOKU*... at last! It will be a seven-part series.

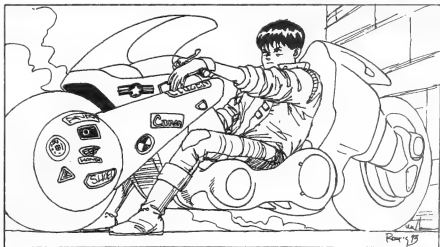
Jerry Beck says that Streamline is trying to sell *NADIA* to the Fox Network as part of the TV network's new line of animation oriented towards adults. Beck also says that a good number of TV producers that he has spoken with knew what *ZILLION* was and that it was pretty good show though most had never heard of *NADIA* before. (From: The Rose #35).

Figure skater Lu Chen of China, during her long program in the recent U.S. Olympic Gold competition for the NHK Trophy held in Tokyo, used the soundtrack of *NAUSICAA* to skate to. (From: The Rose #35).

According to Radio Japan, animation production in Japan has become so expensive that many major studios are shifting most of their production to Thailand, Taiwan, Philippines, China, and South Korea to cut costs. (From: The Rose #35).



USMC will release, in June, a subtitled video of the infamous *WANDERING CHILD* under the title *LEGEND OF THE OVERFIEND*. Though many fans will be happy, many more will probably be upset by the violent and offensive nature of this anime (unless it has been edited). It is rated NC-13.



ANIME KING

A Japanese animation cel store? ANIME KING carries a huge selection of titles and specializes strictly in Japanese animation. They are also offering a mail order service. You can call, fax, or write, tell them what you are looking for (if it is not on their current list they say they will look for it), and they will mail or fax you the Xerox copy of the cels. They accept Visa, Mastercard, cashiers check or money order. They recently received cels for: SILENT MOBIUS, GUNDAM 0083, MACROSS II, RANMA 1/2, KIMBA, VIDEO GIRL AI, LODOSS WAR, 3X3 EYES, and many more. They are open Tue.-Fri. from noon to 8:00 PM, and Sat. & Sun. from 11 AM to 6 PM. They are located at: 211, Windward Avenue, Venice, CA 90291. USA. Tel.: (310) 399-1539, Fax: (310) 392-

ISLAND WORLD

The anime domain has seen a lot of development in the United Kingdom in the last ten months: a MANGA CLUB, ANIME U.K. the "Cinderella" magazine, and ISLAND WORLD, a subtitling company. All those people seems to work closely together and that is their strength. ISLAND WORLD is releasing animation videos (in PAL format of course) in dubbed versions. Some of their titles have been dubbed in the USA but they try to produce their own dubs as much as possible. Their DOMINION release was "home produced". Nevertheless, they tend to use American voices, so they could release their titles in the USA also. They are promising not to change the storyline and to keep the price cheap (around £12.99). Their titles will be available through retailers like Forbidden Planet, HMV, Virgin. They are releasing UROTUKI DOJI (WANDERING KID), VENUS WARS, ODIN, PROJECT A-KO, DOMINION and are planning for many more. They are also organizing anime festivals in association with ICA Project. The first was last fall (Oct. 23th to Nov. 5th), when they showed 12 anime features for two weeks at ICA's cinema in London. For more information you can contact, ISLAND WORLD COMMUNICATIONS LTD, 40 St. Peter's Road, London, W6 9BD, U.K. Tel: 081.748.90.00; FAX: 081.748.08.41.

ATLANTIC ANIME ALLIANCE

A new group of fans has emerged on the East Coast. The Atlantic Anime Alliance was formed by devoted Japanese animation fans to provide information about clubs and stores that cater Japanese anime. Their main goal is to unite East Coast fans and give them information on the manga and anime they want. Several Japanese Animation conventions have been held on the West Coast in recent years, and the people of AAA feel it is time for the East Coast to make its mark. They have organized CHIBI-CON, the first Japanese animation conference to be held on the East Coast. It is sponsored by I-CON and is held at State University of New York at Stony Brook, L.I., April 16-18. For more information on AAA or CHIBI-CON, you can write to: P.O. Box 10371, New Brunswick, NJ 08906, USA.

ANIME

CENTRAL PARK MEDIA

U.S. Manga Corps announced the release of the first ASTRO BOY laserdisc. It contains four episodes from this popular series: "Birth of Astro Boy", "The Monster Machine", "The Terrible Time Gun", and "One Million Mammoth Snails". This animation is dubbed in English. CLV laserdisc, 120 min., \$29.99, to be released at the end of April.



GRAVE OF THE FIREFLIES is based on an original story by Akiyuki Nosaka and chronicles the experience of two young children in postwar Japan, just before American troops arrived for occupation. In the city of Kobe, a boy lies dying in a train station. By his body lies a small metal candy container. A janitor, not sure what to make of its

ashy contents, pitches it into the night. As fireflies float softly around it, the ghostly figures of the boy and his little sister emerge. Flashback to a short time earlier: orphaned and homeless from a fire-bomb attack on their city, 14-year-old Seita and his 4-year-old sister Setsuko set out to survive on their own in the face of a society no longer able to help them. Forced into living in an abandoned bomb shelter in the Japanese countryside, they slowly come to realize that they cannot escape the hardships of war or even find enough food on which to survive. Cat.#CPM1063, 88 min., subtitled, \$39.95, release in June.



USMC also announced the release of ODIN: PHOTON SPACE SAILER STARLIGHT, created by Yoshinobu Nishizaki, the creator of STARBLAZERS. History is marked by daring voyages across unexplored oceans. Now, in the year 2099, another such voyage is about to begin as the futuristic spacecraft Starlight prepares to venture forth in grand tradition. Equipped with an experimental gravity control drive, the ornate vessel is staffed by wizened officers and impetuous young people eager for adventure... But as they launch into the ocean of space, more danger lies in store than any could have imagined! Cat.# USM1060, 139 min., subtitled, \$39.95, release in May.



EXPLORER WOMAN RAY is the story of black belt extraordinaire Ray Kizuki. Ancient temples, sinister villains, and hair-raising chase scenes. These are the domain of Ray Kizuki, archaeologist, who has come to a remote corner of the world to explore a legendary temple. Ray carries a mysterious, mirror-like object once owned by her father and rumored to be the key to a lost civilization. Her mirror is borrowed by the troublesome Tachibana sisters who lose it to Rig Veda. The struggle to keep the deadly secrets of the temple out of Rig's grasp demands extraordinary strength—but who will be the victor? Cat.#1026, 60 min., subtitled, \$34.95, release in May.



Central Park Media will distribute next June two ULTRAMAN videos: one live action, and one animated feature. In ULTRAMAN: TOWARD THE FUTURE, Vol. 4, Episode 4, "The Storm Hunter", Jack Shindo and Lloyd Hunter are sent to investigate a whirlwind that attacked two hunters. Teaming up with Lloyd's friend Mudjudi they try controlling the whirlwind with aboriginal magic. The situation seems under control until UMA search party attack it. This causes it to transform into Degajahn and ULTRAMAN must battle a spirit of nature. (Cat.#UAV-04, 30 min., dubbed, \$14.95). ULTRAMAN: THE ADVENTURE BEGINS, Vol. 1, begins as three Ultra Family members battle a mutated creature attacking Earth. This unique co-production was produced by Tsuburaya Productions and Hanna Barbera and features unique Ultra battle action. (Cat.#UAV-05, 70 min., dubbed animation, \$24.94).

SANCTUARY PART II

SANCTUARY part I was one the surprise manga hits of 1992. Viz introduced this title as an experimental release, although it is the work of the ever popular Yoyochi Ikegami (CRYING FREEMAN, MAI: THE PSYCHIC GIRL), mainly because of the story's controversial socio-political nature, as well as its unusual 72-80 pages format. But as Part I received strong critical acclaim and garnered a steadily increasing readership, Viz was encouraged to release Part II in May 1993. As the story resumes, we find Hojo and Asami advance to the next stage of their plans to transform Japan from within by taking over positions of power traditionally dominated by corrupt old men. Asami has been elected to the Diet and begins his ascent to political power. Meanwhile, Hojo, the young Yakuza boss, launches his plan to dominate the Tokyo underworld while his friend Tokai starts his long-term invasion of Japan by the Hong Kong gangs. This story chillingly portrays the subterfuge and scandal that are everpresent in modern society. In Japan, the recent revelation of the Segawa Kyubin scandal, which bore a striking resemblance to the plotline of SANCTUARY, reminds us that this series reveals a certain depth and understanding of socio-political issues unlikely to be found in any other comic book. A five-issue mini-series, 72 pgs, B&W, \$4.95 US, starting in May. (Viz Comics).



MANGA

RANMA 1/2 GN

Following the great success of the RANMA 1/2 series, undeniably linked to the growing popularity of Rumiko Takahashi in America (as proved by the record-breaking advance sales of her RUMIC WORLD GRAPHIC NOVEL), the RANMA 1/2 GRAPHIC NOVEL, Volume One, will be released in May, much sooner than originally planned. As the story opens, we find the Tendo family awaiting the arrival of Mr. Saotome and his son Ranma, who is engaged to one of the Tendo daughters, to return from China. But there's a young girl and a giant panda come running into

the Tendo's hall. Where are the Saotomes?

Follow this gender-bending story of romance, martial arts, and mayhem in one wonderful book, particularly if you had not the chance to read the comic series. Trade paperback, over 300 B&W pages, \$16.95, shipped on May 25.

Viz is also proud to announce the release of Rumiko Takahashi's popular series MAISON IKKOKU in June 1993. Fans have been pressing Viz for months to release this seven-part B&W series. (Viz Comics)

ANIMERICA

In May, ANIMERICA explores the world of the cyberpunk anime hit BUBBLEGUM CRISIS with Yoshimichi Suzuki, the creator of this popular series in color! The BGC series, is set in the years 2032 and 2033 AD in the "Blade Runner-like" world of Mega Tokyo. It is the story of four female mercenaries calling themselves the Knight Sabers, who utilize specialized bio-mechanical armor-suits and work outside the law. The series made its debut for video sale as an OVA series on February 25, 1987 and is a bestselling anime series in America. Mr. Suzuki knows all and reveals (almost) all about BGC in this exclusive ANIMERICA interview.

In a related article, entitled "Bubble, Bubble, Genom

Means Trouble" Albert Sze-Wang gives an overview of the series and discusses its background and history as well as outlining the development of the characters and the plot. "Anime Q&A" presents the voice actors for BGC. The manga section features the fourth installment of the BGC companion series, AD POLICE by Tony Takezaki, and the third chilling installment of Rumiko Takahashi's horror masterpiece MERMAID FOREST. This issue also includes the latest news from Japan and America, reviews of the hottest subtitled and dubbed anime titles, developments in the world of manga, results of the readers' poll, and much more. (Viz Comics).

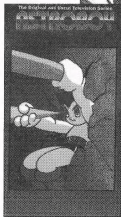
DARK HORSE



For Dark Horse, March was their MANGA MONTH. They publish comics from all over the world and are proud to include some of the best manga in their titles. Many American writers and artists have been influenced by Japanese style art and storytelling. Adam Warren is one of these, and fans of this artist are in for a treat this coming May when Dark Horse proudly presents the continuing adventures of his sexy sci-fi secret agents, THE DIRTY PAIR. Manga published by Dark Horse in March included the classic Japanese space opera THE VENUS WAR II #10 by Yoshikazu Yasuhiko (40 pgs, \$2.95/\$3.70), the comedy-adventure tales CARAVAN KIDD #9 and OUTLANDER SPECIAL #1, both by Johji Manabe (32 pgs, \$2.50/\$3.15), and the biotech detective thriller VERSION #1.4 by Hishashi Sakaguchi (32 pgs, \$2.50/\$3.15). The dazzling art-

istry of Masamune Shirow is showcased in ORION #4 (40 pgs, \$2.95/\$3.70) and the APPLESEED #4 trade paperback (216 pgs, \$12.95/\$16.50), and Masashi Tanaka's beautifully rendered tale, "Demon", premieres in CHEVAL NOIR #40 (\$2.95/\$3.70). Dark Horse's monthly anthology of international comics. As part of the Manga Month celebration, Dark Horse also offered to retailers a variety of goodies to help promote their manga line, including a split APPLESEED/ORION poster, and a special manga poster featuring OUTLANDERS, VENUS WAR II, VERSION, and CARAVAN KIDD. There are also some nifty Manga pins. (Dark Horse)

Titles	Company	Type	Price	Date
Mermaid's Forest	USMC	Sub	\$39.95	Mar
UY 6 (eps 21-24)	AE	Sub	\$39.95	03/10
Otaku no Video	AE	Sub	\$39.95	03/17
UY OVA #3	AE	Sub	\$39.95	03/24
Fire Tripper LD	USMC	Sub	\$29.95	03/25
Nadia 7	SP	Dub	\$14.95	Apr
3 x 3 Eyes #3	SP	Sub	\$14.95	Apr
3 x 3 Eyes #4	SP	Sub	\$14.95	Apr
Robotech #3 (3 tapes)	SP	Dub	\$19.95 ea	Apr
Robotech Perfect Coll. #3 (3 tapes)	SP	Sub	\$19.95	Apr
Doomed Megalopolis I	SP	Sub	\$24.95	Apr
Nadia 8	SP	Sub	\$14.95	Apr
UY 7 (eps 25-28)	AE	Sub	\$39.95	04/15
Astro Boy LD #1	CPM	Dub	\$29.99	04/28
Orguss 3	USR	Dub	\$24.95	May
Macross II 3	USR	Dub	\$24.95	May
Guyver 3	USR	Dub	\$24.95	May
Giant Robo 1	USR	Dub	N/A	May
Dominion Tank Police I	USMC	Dub	\$29.95	May
Odin: Photon Space Sailor Starlight	USMC	Sub	\$39.95	05/5
Explorer Women Ray	USMC	Sub	\$34.95	05/5
UY OVA #4	AE	Sub	\$39.95	05/15
UY Movie #2 (Beautiful Dreamer)	USMC	Sub	\$39.95	05/19
Legend of the Fireflies	USMC	Sub	N/A	June
Grave of the Fireflies	CPM	Sub	\$39.95	06/2
UY 8 (eps 29-32)	AE	Sub	\$39.95	06/15
Genesis Survivor Gaiarth #2	AE	Sub	\$34.95	06/15
MO Geist	USMC	Sub	\$34.95	06/16
KOR LD #1 (OVAs 1-4)	AE	Sub	\$64.95	06/25
Venus Wars	USMC	Sub	\$39.95	07/7
10 Little Gal Force/Scramble Wars	AE	Sub	\$34.95	07/15
UY OVA #5	AE	Sub	\$39.95	07/15
Madox-01/Riding Bean LD	AE	Sub	\$64.95	07/25
UY 9 (eps 33-36)	AE	Sub	\$39.95	08/15
AD Police Files: File 1	AE	Sub	\$34.95	08/15
KOR LD #2 (OVAs 5-8)	AE	Sub	\$64.95	08/25
UY OVA #6	AE	Sub	\$39.95	09/15
UY LD #1 (Movie #1)	AE	Sub	\$54.95	09/25
UY 10 (eps 37-40)	AE	Sub	\$39.95	10/15
AD Police Files: File 2	AE	Sub	\$34.95	10/15
KOR LD #3 (Movie)	AE	Sub	\$54.95	10/25
UY Movie #4 (Lum the Forever)	AE	Sub	\$39.95	11/15
UY 11 (eps 41-44)	AE	Sub	\$39.95	12/15
AD Police Files: File 3	AE	Sub	\$34.95	12/15



NEXT ISSUE!

Special BGM
Nausicaä
Locke the Superman

MANGA ACTUALITY

The expected manga, manga-like and anime products for April-May:

Antarctic Press: Dojinshi #4, Girls of NHS 1993, Magazine #22-23, Space Wolf #3, Stellar Losers #2, Tigers of Terra #11, Twilight X Interlude #6, Settei #2, Wild Life #2, Furrough #8.

CB Publ.: Animated Encyclopedia of Saturday Super-Heroes Vol. 3 (\$18.50), Unofficial Animated Toon Guide #2 (G.I. Joe) (\$14.95).

Dark Horse: Dominion TPB, Caravan Kidd #10, Caravan Kidd #11, Venus Wars II #11-12, Version #1-6, Orion #5.

Eternity: Robotech Sentinels GN #4, Robotech II: The Sentinels II #20-21, Robotech: Invid War #12-13, Eternity Triple Action #2-3, Robotech: Return to Macross #2-3, Captain Harlock Video #1-2, Ninja High School (Color) #6.

7, Ninja High School #38-39, Captain Harlock: The Machine People #1, Zillion #1-2.

Epica: Akira #34.

Harvey: Ultraman #2-3.

Ianus: Mecha Press #8; Protoculture Addicts #21-22; Media Junky (Cpk), Lord of the Concrete Jungle (Cpk).

SUN: High School Agent #15-16, Ragnarok Guy #17-18, Raika #37-40.

Viz: Sanctuary II #1, Ranma 1/2 GN, Amerimica #2-3, Genocyber #1-2, Battle Angel Alita II #1-2, Ranma 1/2 II #4-5, Crying Freeman V #6-7, Macross II #6-9.

AnimeEgo: AD Police Vol. 1, Ten Little Gal Force/Scramble Wars, UY TV#7, UY OVA #4.

Anime U.K. #6, #7.

Books Nippan: Silent Mobius Book, Vampire Princess Miyu Film Collection Vol. 1, Porco Rosso Roman Album, Porco Rosso Film Comic #1, Giant Robo Manga Vol. 1, Harlock Space Pirate Captain Manga Collection Vol. 1, Doll Manga #1, Icer One Manga Collection Vol. 1.

Dark Image: Raven Tengu Kabuto The Golden Eyed Beast (Terasawa, 45 min., subbed).

UAV: Ultraman Toward The Future Vol. 1-4, Ultraman: The Adventure Begins.

US Manga Corps: Laughing Target, Dominion I (1-2, Dubbed), Fire Tripper, Odin, Explorer Woman Ray.

US Renditions: Fight! Icar One Vol. 1-2, Giant Robo Vol. 1, Guyver Vol. 2-3, Macross II Vol. 2, Orguss Vol. 2-4.

If it's Anime, it's gotta be AnimEigo!



When Japan's whackiest Animation Studio decided to do a sendup of Fandom, they didn't have to look far -- for the folks at Gainax are all fans themselves. **Otaku No Video** ("Fan's Video") is a hilarious fake history of Japanese fandom in general, and Gainax in particular, intercut with "mockumentary" interviews with fans, that ends up with the fans deciding to "Otakunize" the human race.

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knows it.

Kyosuke doesn't know
who he loves, but he's
praying nobody finds
out about the family
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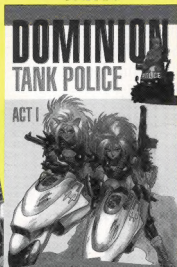
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